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INTERNATIONAL ISSUE

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JUNE, 1948
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AT THE SPARTANBURG MUSIC FESTIVAL.

Standing, Dr. Pedro Sanjuan, conductor of the Spartanburg Symphony (right); Peggy Thomson Gignilliat, president of the Spartanburg Music Foundation, and concertmaster of the orchestra; Maury Pearson, baritone; seated, Edwin Gerschefski, director of the festival and Dean of the Converse College School of Music, whose Half-Moon Mountain ballad for orchestra, baritone and women's chorus, is based on the life of Gil Pitt, who spent some 80 years in a shack in the Ramapo Mountains.

Honoring Noted Teacher

Olga Samaroff Stokowski, whose lectures on music inspired many to greater appreciation, and who befriended a whole generation of young pianists, is widely mourned. In her memory a project to found a home for students of music in New York was announced by a committee of ten of her former pupils, who together subscribed $5,000. The public has been invited to contribute to this project; address Olga Samaroff Fund, Suite 6A, 2 East 54th St., New York City.

• • •

Mankind's Consoler

TO AN OLD CONCERT GRAND

You are the depths and the heights of me.
You are the echo of my fingers
And the power beneath my hands.
You are Physician to my body
Father Confessor to my soul.
You are the slate on which I fling the force
Of all my creativeness
The loom on which I cross the threads of all meaning,
The Threshold wherein I enter understanding.
You are the summit of my emotions;
Food for my hunger;
Drink for my thirst;
Nourishment for my body.
You are the Witness of my unseen tears;
The Listener to the intolerance of my thoughts;
The Silencer of the bitter word on my tongue.
You are the Urn of my contentment;
The Potter of my peace;
The Master-weaver of an all-inclusive pattern.
You are the Voice in the waiting Stillness . . .
The Ears of my memories;
The Eyes of my discipline;
The cloistered wall of my meditation.
You are the design and the fulfilment;
The support of my endurance;
The Sustainer of my devotion.

Pungently hostile to human rival,
You are sole Possessor of the Incorporeal *I*.
You are the quiet Retreat from a cluttered hour,
A noisy world; a garish crowd.
The Disciple of my inner dreams.
You are the candled shadow of my reflection.
Calm to my calmness;
Bitter to my bitterness;
Passionate to my passion.
Rebellious, searching, restless, tranquil, in turn.
You are the Cosmos on which my Karma traces a weary sigh.
You are the basic rock of my patience;
The Sermon and the Psalm of my spiritual growth.
You are the Altar on which I rest my sorrow.
The impersonal heart of my inspiration.
The Mountain of my solitude.
The logical existence of my days.
The subconscious impregnation of my nights.
You are the dusk and the light.
The sunlight and the shadow . . .
The Question and the Answer.

—IRIS ALEXANDROVNA YAYSNOFF.

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METROPOLITAN SOPRANO CONGRATULATED.

Upon their return from a honeymoon in Honolulu, Stella Roman, dramatic soprano of that company, and her husband, Frank Vitale, were hosts at a gala function in the French Room of the Hotel Ambassador in Los Angeles, following a performance of Un Ballo in Maschera by the "Met," in which she sang Amelia. Stars of the company and local notables congratulated the happy couple. The suite was decorated with flowers flown in from Hawaii and native music from that island was played. A feature was a huge wedding cake crowned with pages from the scores of Aida, the bride's favorite role. (Photo by News Pictures, Ltd.)

Palestine Musical Future

The founding of the new State of Israel will bring with it, in due course, an enrichment of the musical scene. There already is a Palestinian music, just as there is a rich development of means —orchestral, choral, chamber—by which to express the newer development of the art there. The Philharmonic Orchestra, founded by the late Bronislaw Huberman, which has been conducted by Toscanini and other notables, is only one example of the growing culture which is being built upon those shores. Now that the land is open to unrestricted emigration from Europe and elsewhere—despite the cruel circumstances under which it has been begun—there will doubtlessly be an upsurge of new activity and one hopes that in time economic and other security will be achieved. Music in Israel will be on the march, and her songs will be sung by proud citizens who are building the State to which they have long looked forward.

ON THE COVER

Ever since their student days at the Fontainebleau Conservatory of Music in France, Virginia Morley and Livingston Gearhart (Mr. and Mrs. Gearhart in private life) have combined their talents to become noted American duo-pianists. The success of their Paris debut was followed by several engagements in France and Switzerland. In America they have made five transcontinental tours, and have won a place among the prominent artists in their field. Their audience has been increased by over five years of appearances on the Fred Waring show, for which Gearhart has supplied some of the outstanding choral and orchestral arrangements. Three contemporary composers — Darius Milhaud, Norman Dello Joio, and David Diamond—have dedicated two-piano works to these engaging duo-pianists. The debut of Morley and Gearhart on Columbia Records is an album of popular music.

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Sixty-Ninth Year
June, 1948

THE MUSICAL PARADE: TOPICS OF 1948

(Themes supplied by the staff and contributors, freely transcribed by Russell Kerr)

TONAL TATTLING:—Eileen Joyce, noted British pianist, who is said also to be quite an "eyeful," makes her U. S. debut at the Robin Hood Dell Concerts on July 20, stopping off en route from England for a tour in the Antipodes to play this one engagement. . . . A son Michael was born recently to Mr. and Mrs. John Tyers (she is the former Helena Bliss), both well-known as singers. . . . Another "New Arrival" is Jon Darius, infant son of Rose Goldblatt, the Canadian pianist, and her husband, Henry Finkel. Congratulations to both couples. . . .

Toscanini wouldn't see the press or local dignitaries on arrival recently at Naples for his visit to La Scala, Milan. His son Walter pleaded fatigue on the part of the maestro. . . . In honor of Irving Berlin, whose 60th birthday fell on May 15, a scholarship in composition was established in his name by Richard Rodgers and Oscar Hammerstein II at the Juilliard School of Music. First competition for it takes place in the fall. . . .

So eager are the opera-lovers of London, Ontario, for this form of lyric fare that a group of 19 flew across the lake to see the "Met" give La Boheme in Cleveland, and a second party came later to hear Don Giovanni, the CP reports. . . . Opera Theatre of Chicago has postponed plans to give the New York premiere of Britten's Lucretia until next November. . . . Suzy Morris, City Center Opera's dramatic soprano, paints pictures—one of them being in the Phila. Museum of Art. . . .

• • •

At a recent Town Hall Club dinner given by the National Music League to celebrate its 10th anniversary, Serge Koussevitzky was honored as the conductor who has contributed a most outstanding service to young American musicians; also received a facsimile of Wagner's autograph score of Die Meistersinger. Awards were made on the basis of a poll of 500 music editors. The Boston Symphony conductor took the occasion to urge a government subsidy plan for musicians. Silver plaques went to Radio Station WNYC (accepted by Seymour Siegel, its director, on behalf of Mayor O'Dwyer) and the Metropolitan Radio Auditions of the Air (Edwin M. Martin, vice-pres. of Farnsworth Television and Radio Corp. of Indianapolis, sponsors of the program, and George A. Sloan, chairman of the "Met" board of directors, being present). Robert E. Simon, Jr., president of League and of Carnegie Hall, was toastmaster, and made public a letter of congratulations to the League from Governor Dewey. . . .

Saralee Liss, 23, Baltimore contralto, won the $1,000 scholarship presented to the National Federation of Music Clubs by Paul Lavalle, radio and symphony conductor, from among 230 applicants. . . . President and Mrs. Truman drove to Constitution Hall to hear a concert by Sigmund Romberg, his concert orchestra and soloists, a benefit for the Variety Club Welfare Fund. . . . Then there was Mario Berini, "Met" tenor, who gave a N. Y. benefit for the Godmothers' League, identified as "a nonsectarian shelter for babies." . . .

Izler Solomon, conductor of the Columbus Philharmonic Orchestra, announced on May 7 that he had accepted an invitation to conduct a six weeks' concert series of the Palestine Philharmonic, to open May 15. With present uncertainties in that country, he's a plucky fellow. . . .

• • •

HEARD AND NOTED.—Mr. and Mrs. Samuel A. Lewisohn gave their annual reception in honor of the Stadium Concerts Committee at their home in New York on May 13. Guests of honor espied at this pleasant cocktail party were Mrs. Charles S. Guggenheimer, the indefatigable "Minnie," chairman and founder of the series; Mrs. George H. Shaw, vice-chairman; Jean Tennyson and Mrs. Walter Korn, chairman and vice-chairman of the Stadium's Veterans' Committee. . . . Incidentally, Boris Sokoloff, son of Nikolai, the conductor, has been appointed Associate Manager of the Stadium Concerts. . . . Ex-concert manager Samson R. Diamond recently announced in Hollywood that he would launch a series of animated color cartoons built around well-known works of standard music. . . .

CONDUCTOR HONORED.
Dr. Serge Koussevitzky receives from Robert E. Simon, Jr., President of the National Music League, the League's 1947-48 Award for his "unstinting efforts to aid young Americans and bring their talents to public notice." At the League's 10th Anniversary dinner at Town Hall Club, Dr. Koussevitzky also received a facsimile of the original score of Wagner's Die Meistersinger.

Roy Eaton, 17-year-old Negro youth, a pianist and sophomore at the College of the City of N. Y., has been granted the 1948 Aaron Naumburg Scholarship awarded annually for scholastic attainment, character and personality, and will study at the University of Zurich. . . .

• • •

Bruno Walter's return to Vienna to conduct the Philharmonic for the first time in a decade included some touching greetings as the maestro revisited old, remembered sites; he was to lead a gala concert in memory of Mahler, his old mentor, on the occasion of the restoration of a Rodin bust of that master. Walter is said to have remarked that the orchestra there had not lost its quality. . . .

Melchior flew to Denmark on May 15 for concerts abroad. . . . Edwin Daley, of Erie, Pa., 21-year-old sophomore at Rensselaer Polytechnic Institute, Troy, N. Y., directed the orchestra of that school recently in the premiere of his own Symphony in C major. . . . Pierre Luboshutz and Genia Nemenoff, who are Mr. & Mrs., have bought a property at Rockport, Me., and are inviting anyone to come forward with a good name for the estate. . . . According to the Ferris-Hope office, Madame Tussaud's, the famous London Waxworks museum, has requested permission from Helen Traubel and Lauritz Melchior to immortalize them as Tristan and Isolde. . . . The French National Radio has established a school for broadcasting art under the direction of the composer André Jolivet, said to be the only one of its kind in Europe. . . .

• • •

Leonard Bernstein has agreed to return in 1949 as conductor of the New York City Symphony, but has been granted a leave of absence meanwhile to serve as guest conductor of the Palestine Philharmonic and other orchestras. . . . Toronto "Proms" began 15th season of weekly concerts on May 6. . . .

• • •

Oklahoma! closed its more than five-year N. Y. run on May 29 (2,202 performances); the musical's earnings reputedly returned some $250,000 to one of the many backers. He invested ——$10,000. . . .

• • •

Jascha Horenstein reached Florence for guest baton appearances at the Musical May Festival after getting away with difficulty from Tel-Aviv, by courtesy of a South African in his hotel who owned a plane company in Johannesburg and cabled for them to send a special one after all local aircraft were pressed into sterner duties. . . .

• • •

The "Met" returned in full force on May 19 to New York, happy but a wee bit tired, after the longest cross-country tour in the troupe's history—nearly 9,000 miles. General Manager Johnson reported the strongest enthusiasm en route of any of the 13 tours on which he has been. His artists sang before 303,000 persons. To thank the personnel for their excellent cooperation in making the tour such a success, "Chief" Johnson gave a party in Cleveland for the whole company. . . .

• • •

Stars scheduled to entertain the Republican National Convention include Gladys Swarthout, James Melton, Morton Downey, Todd Duncan, Virginia MacWatters and Virginia Davis. Melton will do Ballad for Americans accompanied by a male chorus under Dr. Frank Black. Campaign tunes heard at preceding GOP Conventions will be played by the Meyer Davis Band of 75. . . .

• • •

H.I.B. deplores "the practice of some recital-givers announcing *sotto voce* the titles of encore numbers," which, he says, is "unfair to auditors seated beyond the first half-dozen rows." Clearly a case for picketing. . . .

• • •

Just to introduce a Spring-like note, here is some horticultural lore: when Jennie Tourel recently flew to Honolulu for two appearances, and gave an extra recital in the neighboring isle of Hilo, the first there in a year, the orchid-growers gave her a *lei* made of rare ones, which would have brought about $500 in the U. S.

Eleanor Steber, "Met" soprano, after her recent recital in Tyler, Tex., received an armful of Golden Charm roses from Jesse Breedlove, pres. of local Chamber of Commerce, who grows them —also 24 rose bushes. Gee!

• • •

This being probably our Poets' Issue—here is a lighter example which expresses a pet "peeve" in metrical guise:

LINES

(Dedicated to the wearer of a coq-trimmed hat, two seats in front of me at the Philharmonic-Symphony concert April 9, 1948.—C. B. F.)

If you WILL wear *coq*,
Why have it trimmed so *hoch?*
When asked to kindly doff,
You say, "Can't take it off!"

This concert, then, for me
Conductorless must be;
Your hat, as you must know,
Extinguishes Bruno!

Now Horowitz is on!
I HEAR the paragon;
My eyes—oh, ghastly joke—
See but a bunch of *coq!*

Is there no law agin
This plainly venial sin—
That you should so employ
Your hat to spoil my joy?

—CAROLINE BEESON FRY.

HOW IS IT WITH THE U.S.A.?

Musical "State of the Union" Reported by Observers From Coast to Coast

What of the U. S. Musical Scene in this Spring of 1948?

As the stock market stages a spectacular rise, is the growth of musical sponsorship also showing a rising graph-line?

What are the leading trends in several representative American communities? Is opera or concerts, chamber music or the ballet most popular?

In an effort to chart the present developments — artistic and economic — in some of the chief cities, the Musical Courier invited local music editors to contribute their opinions. They were particularly asked to tell about any new growth of activity in their locality which shed a significant light on present-day tastes. In some cases, they also testified as to the financial set-up and the degree of eagerness with which music is supported locally.

The following reports—though not by any means exhausting the field—serve as "straws," to indicate how the musical winds are blowing.

Progressive Texas Has Strong Musical Movement

By JOHN ROSENFIELD,
Music Editor, The Dallas Morning News
Dallas, Tex.

During the war years or immediately thereafter the three largest cities of Texas converted their scratch or jobbed orchestras into major symphonic establishments budgeted at more than $250,000 annually. The Symphonies of Dallas, Houston and San Antonio are city-wide projects receiving upwards of $150,000 a year in donations from leading firms and wealthy individuals. They are the center of musical activity in the respective communities with the solo concert life, catered to by closed membership series and individual impresarios, taking a normal, patterned course.

Dallas hears 25 symphony concerts a season, six Civic Music recitals, three Community Course recitals, five chamber music concerts, five concerts by young artists chosen in competitions, eleven other public events sponsored by clubs or the State Fair of Texas, operating the large 4,300-seat Auditorium. The Metropolitan Opera Association, making Dallas the only Southwest stop, gives four operas in three days to capacity patronage yielding around $112,000 in gross receipts.

The Dallas Symphony has been conducted since 1945 by Antal Dorati, late of the Ballet Theater, who has pursued a program of a "musical range hardly duplicated elsewhere," according to the blurb in the RCA-Victor catalogue in reference to the Dallas Orchestra's five albums.

Max Reiter, who raised the San Antonio Symphony from a $15,000 affair to a $250,000 orchestra in eight years, can be credited with one of the most remarkable artistic-business achievements in modern music. He also conducts the Waco, Texas, Symphony, made up of basic San Antonio players with local augmentation.

The Houston Symphony, developed into an interesting ensemble over eleven seasons by Ernst Hoffmann, went through the current season with guest conductors. The box-office did not suffer. Efrem Kurtz has been engaged as regular conductor for the next three years.

All three cities have about the same number of recitals by touring artists. These are usually patronized to the capacities of their halls. A fair average would be 2,500 to 4,000 listeners for the symphony events, 2,500 to 3,000 for the solo recitals. No impresario is in deep financial trouble. It is believed that the number of musical events in Dallas, Houston and San Antonio has reached the limit that can be safely sustained by populations of 400,000 to 500,000 in San Antonio, 600,000 to 700,000 in the other two.

The percentage of civic subsidy to total cost of the orchestras is around 15 per cent higher in Texas than elsewhere, where more than half the orchestra costs are met by income. All three orchestras are embarking next season on programs to increase revenues, realizing that their grub-stakes must be lightened. But, in all probability, nowhere else in the country are symphonies so completely civic as in Texas.

There are other good orchestras in Texas. The El Paso Symphony under Henry Arthur Brown gives winter and summer seasons of important musical achievement. The Austin Symphony under Hendrik Buytendorp has just completed successfully a season on a budget doubled from 1946-47. The Amarillo Symphony under Robert Lee Barron has brought its tenth season to a close in the wide spaces of the Texas Panhandle, and Wichita Falls is about to launch its orchestra in May.

An important Texas city, Fort Worth, has yielded symphonic interest to Dallas, only 30 miles East, and accepts the Dallas Symphony for five subscription concerts a year. Its Civic Music and special events compare with those of any other metropolis. Its musical concentration has been on opera, and it has one of the most successful local establishments in the country. It averages three productions a season with a blend of local and imported artists of stature, and draws patronage from all North Texas.

One of the strongest symphonic organizations of the Southwest is that of Oklahoma City, Okla., with Victor Alessandro, a Texan from Waco and Houston, as conductor for his tenth season.

As to the Box-Office

All cities in this region are expecting dollar deflation and anticipate, further, that it will hit music first. Most orchestras and managements are either holding the line or cutting prices. In Dallas certain mass-appeal recitalists like Swarthout, John Charles Thomas, Nelson Eddy, Jeanette MacDonald and Jose Iturbi were launched at the $4.40 level and met, for the first time, sales resistance. The minute prices were dropped below $3, the line started to form at the box-office.

The conclusion is obvious. The box-office pull of serious music is stronger than ever. Dallas has an auditorium capacity of 4,300 to 5,200, Houston from 3,900 to 4,100, and San Antonio from 5,600 to 6,300. When concert prices are held at boom-time levels of $4.80 the volume drops dangerously. When the big halls are scaled out at averages below $3, the volume recovers its 1942-45 puissance. In other words, wartime pocketbooks made possible the development of a musical public thrice as large as that of the pre-war years. This public can no longer in many cases pay the Astor-Vanderbilt prices.

Sad to relate, the indicated cut in prices will not keep dollar volume at wartime levels. The unit-sale volume, however, will be as large or larger. Headliners will just have to get along on say, $3,000 a recital instead of $3,750!

AMERICA MAKES MUSIC

New Orleans' Interest Keen In Opera and Concerts

By MARILYN BARNETT,
The New Orleans Item
New Orleans, La.

Musical activity in the Crescent City reached an all-time high this year with five musical groups presenting recitalists and concerts.

Oldest of these groups is the New Orleans Philharmonic Society, which last year celebrated its 40th anniversary with a three-day festival by the New York Philharmonic. Under the guidance of Corinne Mayer, the society's president, the Philharmonic continued its policy of bringing eminent artists to the city. This year too the society revived its Chamber Music Series and presented two concerts, one with the Albeneri Trio, and the other with the Pascal Quartet, in the lovely setting of the Delgado Art Museum. Philharmonic subscribers, which number 3,000, heard such artists as Erica Morini, Maryla Jonas, Igor Gorin, Jennie Tourel, William Primrose, and Adolf Busch and Rudolf Serkin this season. The season was to close with a two-day appearance of the Philadelphia Orchestra.

With Massimo Freccia as its musical director, the New Orleans Symphony moved into its 12th season and earned "more income than ever before," Manager George Foster said. Collaboration in two concerts with the Tulane University — Newcomb College Festival Choir marked a new symphony venture. The symphony was heard in 16 evening performances, all broadcast.

One of the most successful symphony features of the year were the 15 concerts for children. These concerts, entirely free, were attended by nearly 50,000 youngsters ranging in age from 10 to 17. This year the series was sponsored by the symphony in conjunction with the City of New Orleans Recreation Department. Pierre Henrotte, a member of the orchestra, conducted at the youth series. The programs always included a demonstration of orchestral instruments, and brief talks, pertinent to a particular period in history as well as the composer's life. Student soloists were heard during the concerts and a notebook contest was sponsored by the Women's Auxiliary of the symphony.

Maestro Freccia introduced three new compositions to the New Orleans audience. One was the premiere performance of Walter Jenkins' Passacaglia, the other a premiere performance of Robert Rhoe's Suite for Strings, Mr. Rhoe is the orchestra's principal bass player. The third work, which received first Southern performance here, was Malipiero's Third Symphony, which the composer dedicated to Mr. Freccia. Mr. Foster said that there has been no drop in the symphony attendance for the 1948 season.

The New Orleans Opera House Association, with Hugh M. Wilkinson as its president, experienced a 60 per cent subscriber increase this year. The season listed three operas which the younger generation of Orleanians had never been able to hear. These included Tales of Hoffmann, which opened the season, Romeo and Juliette, and Samson and Delilah. Gounod's Faust, with the Pinzas was the main extra opera, and two weeks before the event was to be performed in the big Municipal Auditorium the "Standing Room Only" sign appeared. The series closed with Samson and Delilah, in which Winifred

(Continued on following page)

Photos in panorama of American music on this page include Lewisohn Stadium views by Pix, Inc., N. Y.; N. Y. Philharmonic-Symphony lobby crowd by Pictorial Feature Service, N. Y.; NBC Symphony players by NBC; members of the Apollo Boys Choir, by Bill Williams, Dallas, Tex. Also Ballet Russe de Monte Carlo in Les Sylphides (section); young chorus members (lower left) training for Kurt Weill's musical play, Street Scene; and sundry "shots" of Metropolitan Opera audiences.

East to West, and From Gulf to Great Lakes,

(Continued from preceding page)

Heidt and Raoul Jobin were starred.

Irwin Poche, New Orleans impresario, brought singers, pianists, and dance teams to his own Poche Theater and this year established a program in which youthful artists were given chance to appear in concert. The program Stars of Tomorrow was made possible by collaboration with the National Concert and Artists Corporation and the Women's Guild of the opera association. Five young and talented artists appeared in it—Devy Erlih, Rosalind Nadell, Richard Dyer-Bennet, Marilyn Nowell, and Gary Graffman.

Boston Reports Opera and Talent "Problems"

By WARREN STOREY SMITH,
Music Editor, Boston Post
Boston, Mass.

The past season has seen little change in Boston. The aptly styled New England Opera Theatre, organized the year before by Boris Goldovsky, who combines the functions of stage director and conductor, transferred its activities from Jordan Hall to the Boston Opera House, thus providing a faint reminder of the city's former operatic glory. Instead of an 18-week season, as in that distant time, there were three performances of as many operas by Mozart. Though the house was virtually sold out, the venture did not make money. Far from it. Each performance should have been given several times, and that the degree of public interest perhaps did not warrant.

The Metropolitan Opera reduced its usual 10-day stay to one week, though a longer visit is promised next year. Most of these nine performances could have been given to a second, or possibly a third, capacity audience. This disparity clearly suggests that the public is actuated less by the cost of something than by its quality. In opera it wants the big names and the big voices, even the big orchestra. Other virtues are considered secondary.

The launching of new talent is a problem here as elsewhere. Managers very properly consider the free distribution of tickets bad business. Yet, as a rule, an audience of respectable size cannot be obtained any other way, and such an audience is desirable, not only from the standpoint of morale but acoustically.

The New England Conservatory instituted a policy of presenting advanced students, candidates for an Artist's Diploma, in debut recitals. The talent thus displayed was excellent, but listeners were still reminded that, while many will be called to the recital field, only a few will be chosen.

Even with Dr. Koussevitzky on hand for only a bare majority of them, the local concerts of the Boston Symphony have prospered, as never before. Next season those of the Tuesday evening series will be increased from six to nine. The report of his intention to yield the baton to Charles Muench at the end of his 25th anniversary season (fall of 1949) has given unique interest to his final year at the head of the Symphony.

Columbus Features New Chamber Music Society

By VIRGINIA BRAUN KELLER,
Music Critic, Ohio State Journal
Columbus, O.

One of the significant developments on the music scene in Columbus is the forming of the Chamber Music Society of the Women's Music club. The organization had been presenting series of miscellaneous concerts for over fifty years, when two years ago it decided on a change of policy. Its aim now is to bring at least four concerts annually of chamber music to the Columbus public. Critics and patrons agree that these concerts have been the finest obtainable.

Splendid programs were given by the Pasquier Trio, Schneider and Kirkpatrick, the Roth, Walden, Stuyvesant and Griller String Quartets, Nikolai and Joanna Graudan, and Mack Harrell, baritone. To be heard in the future are the Pasquier Trio in a return engagement, the Paganini Quartet, Ray Lev, pianist, with the Guilet Quartet and Burnette Bradley, mezzo-soprano. Mrs. Ralph Downing is president of the Women's Music club.

IN THE EAST, FINALISTS RECEIVE U. S. SAVINGS BONDS. President Charles Triller of the N. Y. Philharmonic-Symphony presents bonds won by five finalists in the 1947-48 Auditions of Young People's Concerts Committee. Winners were Elizabeth Rich, 16, pianist, and Diana Regina Steiner, 15, violinist, to appear as soloists with Philharmonic-Symphony in Saturday morning Young People's Concerts. L. to r., Elizabeth Rich, Gilda Mulbauer, Mrs. Alexander P. Morgan, co-chairman of the committee, Diana Steiner, Mr. Triller, Ivette Hernandez and Genevieve Chinn.

The Columbus Opera Club, this year under the presidency of Mary Gerhold and with Kenneth Keller and Edwin Stainbrook as musical directors, changed its custom of producing operatic excerpts and gave Humperdinck's Hansel and Gretel in its entirety, with selected members of the Columbus Philharmonic accompanying the singers. The club is financed only by the sale of tickets and members' dues.

The Columbus Philharmonic Orchestra went on a full time professional basis two years ago, successfully campaigning for the financial support of the public, which subscribed liberally. Izler Solomon, conductor, is accustomed to present one work by a contemporary composer on every program. The orchestra is heard each month in four concerts at Memorial Hall in addition to radio broadcast programs in nearby towns and youth concerts at city high schools.

Its Saturday night "pop" concerts appeal to young and old. Following the concert, the young people are invited to dance in the hall, a dance band being engaged, and light refreshments served. During the year such soloists as Artur Schnabel and Byron Janis, pianists; Erica Morini and Joseph Kntzer, violinists; Carol Brice, contralto; Joseph Schuster, cellist; have been heard with the orchestra.

The Civic Concert Course has been the best attended during the year, with Fritz Kreisler and Artur Rubinstein completely selling out the house, which seats almost 4,000. Orchestras such as the Pittsburgh, the Cleveland and Cincinnati Symphonies have been moderately well attended. Sigmund Romberg and his orchestra and soloists, Fred Waring and his Pennsylvanians, and Phil Spitalny and his Hour of Charm are highly successful and sell out several times a year if they can be persuaded to come. Victor Borge and his orchestra also drew a reasonably large house.

Wisconsin Suburbs Musically Active

By JUSTIN McCARTHY
Milwaukee, Wis.

An important new outlet for musicians has been developed in this community through the experiment of presenting leading recitalists in suburban auditoriums.

Music-lovers filled a large hall to capacity to hear the program by James Melton in Wauwatosa under auspices of the Community Concert Association; Margaret Rice for a second season has successfully presented leading singers in Shorewood Auditorium. The program given by Christopher Lynch was the latest of these recitals.

Mr. Melton will return to Milwaukee to open the outdoor summer series in Washington Park and Mr. Lynch is among the singers engaged for other programs.

Dr. Artur Rodzinski was acclaimed in the two last concerts by the Chicago Symphony closing the season at Pabst Theater; guest conductors will present the series next season—Pierre Monteux, George Szell, Eugene Ormandy, Charles Muench, Fritz Busch and Tauno Hannikainen. Soloists will be Isaac Stern and Zino Francescatti, violinists; William Kapell and Alexander Brailowsky, pianists.

A symphony concert was presented at Pabst Theater by the University of Wisconsin Symphony Orchestra directed by Richard Church, disclosing professional balance, finish and skill.

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San Francisco Proud of Its Symphony Forum

By ALEXANDER FRIED,
Music Editor, San Francisco Examiner
San Francisco, Cal.

Perhaps the most striking recent development in this city's musical life has been the San Francisco Symphony Forum. Conceived by Howard Skinner, manager of the San Francisco Symphony, the Forum is a student auxiliary with branches on many local college and university campuses.

At first the Forum members used to occupy a sizeable block of seats at the symphony's regular Saturday night repeat performances. But they became so numerous and so enthusiastic that they caused the orchestra to put on a preview series—mainly for them, though with some hundreds of seats still available to the adult public—on Thursday evenings. The orchestra now plays virtually all its regular subscription programs three times, instead of in the traditional pairs. The college-age Forum audience, on Thursdays, is an inspiring sight. Its response to the performances is so ardent that Conductor Pierre Monteux and his orchestra simply bask in the warmth of their student reception! Incidentally, the orchestra is in the best form of its career. It is all the better because its personnel has been raised to a good 100 players.

Since the war boom, there has been some letdown in boxoffice returns for music events. Recitals in particular show the lapse, though biggest names and personalities still sell out the house. The autumn San Francisco opera season, on the other hand, did not show any boxoffice recession. Symphony attendance likewise is undiminished.

Opera and Ballet Situation

Artistically, the San Francisco Opera Company continues at the peak of its history. But it sees financial problems ahead. Hitherto the company has run a deficit at home, even with capacity audiences, for the reason that the War Memorial Opera House has only 3,285 seats. Much of the deficit, however, has annually been recovered in Los Angeles, with its huge Shrine Auditorium. Now the New York Metropolitan Opera is entering the Los Angeles field with annual spring seasons, locally guaranteed. In view of the fact that the two companies offer much the same artists, there are fears that the Metropolitan competition, will, after a few seasons, take the cream off the San Francisco Opera's Los Angeles income. The company may then be thrown back on its home deficit. With what result? Time will tell.

Something of major importance happened here this season in an art field closely related to music. The newly-organized San Francisco Civic Ballet Association made its first steps towards a future in which it may eventually gain rank with the San Francisco Symphony and San Francisco Opera. Twice during the season—once for two programs, once for four—it was sponsored by the City Art Commission in the annual symphony municipal concert series. While the Civic Ballet sharpened public interest by engaging guest artists and choreographers, it in itself earned a remarkable triumph. Its own productions were splendid in conception and performance. The public gave it a spontaneous heartening welcome.

String Chamber Music Interest

Chamber music continues to have fine local proponents in the superb San Francisco String Quartet and the Music Lovers' Society. Summer concerts, year after year, have featured the Budapest String Quartet, but this year will be given by the Paganini String Quartet instead. The Griller String Quartet, of London, has entered the San Francisco field of musical education in a major way. It will be the nucleus of a first-rate summer session at the San Francisco Conservatory of Music.

Big educational developments, already under way, are envisaged in the combination of forces of the conservatory and the musically active extension division of the University of California. (Incidentally, the conservatory is coming into a $250,000 inheritance, which it plans to use for the construction of a new building.)

In another department of intimate music, an unusual mark is being made by Iva Dee Hiatt's Berkeley Chamber Singers, who present an unusual old and modern repertory and do it beautifully.

Arturo Casiglia, who has produced popular opera here for more than twenty years, is organizing a Dollar Opera company. His scheme appears to be entirely practical. It will seek modest aid from private patrons and the city government. But it is not likely to get into action before next summer or next season.

Summer outdoor events on Sunday afternoons at the Sigmund Stern Grove this year can again be counted on to draw audiences of as much as 15,000. Admission to the Grove is free. Opera attracts the biggest audiences. Ballet is little behind. Symphony and light opera also draw well

The Municipal Chorus periodically takes an important place in the San Francisco Symphony schedule. The Gainsborough Music Foundation continues to aid young talents. This season it is putting on three debut concerts here by southern California pianists.

"Intimate" Hall Needed

One of the city's crying needs is a concert hall of relatively intimate size. The Marines' Memorial Theater is a serviceable hall that is much used for smaller recitals and for chamber music. Its seating capacity is, however, too small for some events. While it is agreeable in all respects for some types of concert, its dry acoustics put a serious hindrance on the effect of chamber music or recitals that involve strings.

Of course, the symphony and opera could do with increased donations or endowment funds. The economic pressure of the inflated dollar particularly hinders the opera company in its desire to put on new productions.

Generally speaking, however, one must take an optimistic view of music in San Francisco. Major organizations and minor are in as fine artistic form as they have ever been. There are more of them than at any time in the past. Public interest in music, without question, is the greatest ever. Best of all, there are more young people warmly appreciative of fine music than ever before.

PLANS FOR THE WEST COAST.

Eugene Ormandy, conductor of the Philadelphia Orchestra, and Virginia MacWatters, who will be his soloist in Hollywood Bowl on Aug. 21. The Bowl appearance will be the second for the Philadelphia-born coloratura soprano, and the first since her success at London's Covent Garden.

Orchestra Revival Gives Impetus in Portland

By S. A. SMITH,
Music Editor, The Oregon Journal
Portland, Ore.

Music in Portland received an impetus in the 1947-48 season with the revival of the Portland Symphony Orchestra after 9 years of inactivity. Werner Janssen was engaged as conductor and led the orchestra through a successful season ending March 29. Mr. Janssen has signed a contract for the 1948-49 season and the orchestra enters its second year under his leadership and under the sponsorship of the Portland Symphony society.

Unique during the season was the Sunday afternoon concert of March 14 when the eminent Swiss American composer, Ernest Bloch, who has made his home at Agate Beach, Ore., for some years, conducted two of his own compositions.

For the 1948-49 season, the symphony has announced 10 Monday night concerts and 8 Friday night popular concerts with several internationally known soloists. A tour of Oregon cities is planned also.

The Portland Junior Symphony, a non-professional ensemble of about 100 young musicians from 10 to 20 years of age, will celebrate its silver jubilee in 1948-49. Jacques Gershkovitch has been conductor since its beginning. The orchestra uses regular symphony scores.

The San Francisco Opera will not make its usual northwest tour in the autumn of 1948. The Portland Opera Association sponsored the Bay City opera engagement here last season. The necessary increase in the guarantee is the principal reason for failure of the project this year.

The annual chamber music series by internationally known ensembles will enter its 11th year next fall. It is guaranteed by Friends of Chamber Music and Reed college.

Another group of music lovers sponsors the Portland Chamber Orchestra, Boris Sirpo, conductor, numbering 50 string players.

Among the city's choral groups, the Apollo club, a 50-voice men's chorus, will open its 58th season next fall. It is non-professional but with professional standards.

Choral Groups Prominent

The Portland Symphonic Choir, also non-professional, is a large mixed chorus which last season assisted the Portland Symphony in a presentation of the Genesis Suite, with Edward Arnold as narrator.

Portland boasts excellent Norwegian, Swedish and Swiss singing societies. The American Guild of Organists has a strong Oregon chapter. Also active are the Oregon Music Teachers Associa-

(*Continued on page 40*)

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Buenos Aires to Fete Notables

By JORGE M. WHITE

Buenos Aires

The symphonic series under the baton of Wilhelm Furtwaengler, which opened the 1948 season, will be remembered as one of the most impressive and artistic events at the Colon.

The vast auditorium had been completely sold out in advance for six concerts. An ovation greeted the noted conductor when he stepped to the podium on the first night to lead the Beethoven First Symphony. The interpretation was so deft and electrically brilliant that the audience broke into tumultuous applause at its finish. Strauss' Tod und Verklarung was played with compelling eloquence and held the audience spellbound to the last note, the reading disclosing many recondite beauties generally overlooked. Brahms' First Symphony, performed with irresistible breadth, intensity and refined classicism, aroused limitless enthusiasm —also directed toward the magnificent playing of the orchestra.

The second concert opened with a crystal-clear and tonally lovely exposition of the Handel Concerto Grosso No. 5, followed by an ingratiating interpretation of Schumann's Fourth Symphony, given every possible nuance of musicianship and tonal beauty. Furtwaengler's command in another field was demonstrated in Ravel's second suite from Daphnis and Chloe, read with full sense of detail and climax and subtle colorings. A memorable version of the Tannhäuser Overture closed the program.

The third concert opened with Mendelssohn's Fingal's Cave Overture, followed by a magnificent interpretation of Strauss' Hero's Life, with the violin solo performed tellingly by Carlos Pessina. Later came Furtwaengler's famous interpretation of the Beethoven Fifth Symphony, proclaimed in all its grandeur.

Bruckner Revival Not Popular

At the fourth event, the conductor and orchestra did their best for the much too long Bruckner Fourth ("Romantic") Symphony. Wagner excerpts (Siegfried Idyll, Funeral March from Götterdämmerung and Prelude to Meistersinger) brought the concert to a triumphant end.

Still greater heights were reached in the fifth concert, opened with a superb performance of Mozart's Symphony No. 40, in which the leader kept his forces in careful restraint, with delicate attention to detail. It was followed by perhaps the best interpretation ever heard here of the Beethoven Leonore Overture, No. 3, performed with tremendous emotional effect. Then came a resplendent version of Stravinsky's Fire Bird Suite. Its varied color, striking contrasts and luminous close were masterfully brought out in the Furtwaengler reading. The Prelude and Liebestod from Tristan and Isolde made a finale of stirring eloquence.

Further programs announced listed Weber's Overture to Freischütz; Respighi's Fontane di Roma; Escenas Argentinas, to be played in memory of its composer Carlos Lopez Buchardo, who died recently; the Tchaikovsky Sixth Symphony, and Beethoven's Ninth Symphony.

Calusio Named Artistic Director of Colon

Ferruccio Calusio has been appointed Artistic Director of the Teatro Colon, by a resolution recently issued by the Municipal Government. This conductor has been associated with the house for a number of years and had been entrusted with the same functions in 1944, and previously at various times.

The Claudel - Honegger mimo - drama, Jeanne d'Arc au Boucher, was revived on May 6 under the baton of Clemens Krauss, with regie by Margarete Wallmann. . . . The Lener Quartet announces a complete cycle of the Beethoven Quartets. . . . Jacques Thibaud, French violinist, returned here May 2 at the Colon. . . . Ernst von Dohnanyi, Hungarian composer and pianist, gave a recital lately with success. . . . Herman Scherchen, Swiss conductor, appeared at the Asociacion Wagneriana on May 3. . . . A Monteverdi Festival was offered at the Teatro Municipal. . . . Claudio Arrau, Byron Janis and Nikita Magaloff, pianists, were scheduled to play here.

Rio Will Greet La Scala Opera

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The music season at the Municipal Theatre was launched with four very successful recitals by Claudio Arrau, Chilean pianist, sponsored by the Associaçao Brasileira de Concertos. His programs including works of Bach, Beethoven, Mozart, Schumann, Mendelssohn, Brahms, Liszt, Chopin and moderns such as Debussy, Ravel, Fauré, Poulenc, Albeniz, Granados and Villa-Lobos were played with brilliant clarity of touch, strength and power, showing noteworthy command of technique. Packed houses accorded him enthusiastic ovations, and many encores were given. Arrau was also heard in a program broadcast from the new studio of the Radio Ministerio de Educacao.

The opening program of the Sociedade de Cultura Artistica was given by the young North American pianist Byron Janis, in his Rio bow at the Municipal Theatre. His recital of classic, romantic and modern offerings revealed a good technical equipment and beautiful phrasing. He proved himself an exceedingly talented player, with a tone of great purity and much finesse of shading. The large audience acclaimed him and he gave several extra numbers.

FURTWAENGLER ARRIVES IN ARGENTINA.
Left to right, Mme. Furtwaengler; the conductor; and Cirilo Grassi Diaz, Teatro Colon General Director. At rear is José Schrami, representative of the Daniel Society. (Photo by F. A. M. A.)

At the Press Association the French cellist Jacques Ripoche made his Rio debut, in a recital sponsored by the Açao Social Brasileira. The high point was Debussy's Sonata, played with musical authority and clean technique.

Forecast of Concert Season

In Brazil music events are not planned long beforehand, and although this often causes many difficulties and "headaches" for managers and artists' representatives, it adds a peculiar flavor to the musical atmosphere.

The Brazilian Concerts Association, following the recitals by Arrau, will present the pianists Alexander Uninsky and Walter Gieseking, and the cellist Gaspar Cassado. Arrangements are being made with the Orchestra Colonne of Paris to perform here.

The Sociedade de Cultura Artistica, under Botelho's management, will also present the pianist William Kapell, who had a rousing success on his first visit to Rio; Erno Valasek, violinist, and the bass-baritone Kenneth Spencer, making their first bow to South American audiences. European artists to appear include Madeleine Grey, singer; Samson François, pianist; Bernard Michelin, cellist; the violinists Jacques Thibaud and Jeanne Gauthier; and the Lener Quartet.

The Brazilian Symphony Orchestra, despite difficulties with the board of directors, recently launched its season. Many works will be premiered this year under the direction of Eugen Szenkar. Among the novelties to be heard are: Mahler's First Symphony, Samuel Barber's Essays, Turina's Danses Fantastiques, Eric Larson's Pastorale Suite, Prokofieff's Romeo and Juliet Suite, Britten's Soirée Musicale, Kodaly's Danses de Galantas, Griffes' The White Peacock, Miaskowsky's Sixteenth Symphony, Sibelius' Second Symphony, Saint-Saens' Third Symphony, Enesco's Second Roumanian Rhapsody, Gillis' Short Overture, Gershwin's Piano Concerto, with Janis as soloist, and Khatchaturian's Piano Concerto with Kapell at the keyboard. There will also be a Ravel program. Brazilian works to be performed in first hearing by the orchestra are Fernandez's First Symphony, Mignone's Symphony of the Work, Gantalli's Braziliana and Villa-Lobos' Bachianas. Other artists to appear with the Brazilian Symphony Orchestra are Alexander Uninsky, Claudio Arrau, Guiomar Novaes, Magdalena Tagliaferro, pianists; Jacques Thibaud, violinist, and Gaspar Cassado, cellist.

Musica Viva Plans

The group Musica Viva has planned several broadcast radio performances (first local hearings) by Hindemith, Krenek, Martinu, Louis Cortese, Dallapiccola, Von Einem, Apostel, Prokofieff, Alec Rowley, Benjamin Britten, De Roos, Van Lier, Messaien, Serge Nigg, Bela Bartok, Kadosa, Henry Cowell, Adolph Weiss, Ruth Crawford, Walter Piston, Juan Carlos Paz, Devoto, Domingo Santa Cruz, Chavez, Bosmans, besides works by members of the Group, which includes Claudio Santoro, Guerra Peixe, Edino Krieger, Eunice Catunda and H. J. Kollreutter. The members are collaborating on the music for the film Mother, to appear this year in Brazil. With the cooperation of musicologists and critics, a complete study of Brazilian music will also be undertaken.

In Sao Paulo the group Musica Viva will hold lectures and concerts in the Museum of Art, and will continue there and in Rio the publication of its Bulletin.

The Press Association will offer in its season 25 recitals, as well as concerts by the Borgeth Quartet and the Trio Bandeirante. All these performances will be in charge of Brazilian artists.

The Mathilde Bailly Association will give its annual series of recitals by the singers Liberdade Nathalia, Lecticia Figueredo, Maria Magalhaes Santos, Odalea de Carvalho and Jorge Bailly.

Among local artists to perform in Rio and other cities of Brazil are Violeta de Freitas, Alice Ribeiro, Lais Wallace and Lecticia Figueredo, who will include in her programs some of her own compositions in first hearing.

The musical associations and societies have collaborated in the diffusing of good music performed by famous artists. In some towns, societies such as the Associaçao Rio Grandense de Musica in Porto-Alegre, the Cultura Artistica in Recife, Pelotas, Curitiba and S. Paulo, in cooperation with the municipalities of those States, have given popular concerts. The Brazilian Symphony Orchestra and the Departamento de Cultura of Districto Federal also last year organized popular concerts and programs for students in Rio.

Opera to Present La Scala Company

Although the opera season will begin later in the year, arrangements are being made between the Cultural Department of the Municipality, now headed by Pedro Bomfim, and Renzo Massarani, Italian composer in Brazil, who are cooperating on a non-profit

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For the Coming Musical Months

basis to bring to the Municipal Theatre this year the Company of La Scala in Milan, under the direction of Victor de Sabata and Mario Rossi. Among the operas to have premieres in Rio are L'Enfant et les Sortilèges, by Ravel; Les Bacchantes, by the modern Italian composer Ghedini, and Malazarte, one-act opera by the Brazilian composer Camargo Guarnieri. Besides the standard repertoire, the company will also stage La Cenerentola by Rossini, Salome by Richard Strauss, Parsifal by Wagner, and Cavalleria Rusticana by Mascagni in a new production.

Brazilian composers this year will offer world premieres of their recent works, among them Lorenzo Fernandez contributing two symphonies and Brazilian Variations for piano and orchestra; Francisco Mignone, with a Symphony and a Brazilian Fantasy for piano and orchestra; Guerra Peixe, with his First Divertissement for strings, and a ballet.

Exchange Scholarships Founded

The international exchange of artists between this and foreign countries has not greatly increased since last year. However, the Department of Foreign Relations of Brazil has cooperated with Les Alliances Françaises for scholarships to be given this year to the local pianists Arnaldo Estrela and Ana Stela Chic in Paris and in return the French organization has promoted the visits of several Gallic artists to this country. Claudio Santoro, winner of a Guggenheim fellowship, is now studying in Paris, where he recently won the Lili Boulanger award. The BBC also has given opportunity for our artists to play in England, including recently Villa-Lobos. The U. S., through the South American contest sponsored by the Empire Tractor Corp., has provided a summer's study at the Berkshire Music Center for the young Brazilian composer Edino Krieger.

Unfortunately, nowadays in Brazil not much is being done to help the young artists in their musical careers. However, local contests in Rio and other States, particularly in S. Paulo, have provided opportunities to the newcomers to carry on their studies in this country or abroad, and to be heard in concerts and broadcasts. The Departamento Cultural of S. Paulo has done much in this matter, and artists like Guarnieri, Altheia Alimonda and others have profited by the contests by that Municipality, in order to enable them to study abroad. Local contests to choose artists for broadcasts and recitals are often held in several cities. Last year the Brazilian Symphony Orchestra in that way chose soloists for its concerts, among them the singer Maria de Lourdes Cruz Lopes. In Pernambuco, the Municipality is also providing means for the young pianist Julio Faria Braga to continue his studies in Europe. More should be done, at least as much as in other fields of the arts, physical education, geography, and literature.

Havana Opens Radio Centre

By HUBERTO DE BLANCK

Havana

This community has experienced one of the most active and successful seasons in its history. The appearance of Bruno Walter as guest conductor of the Philharmonic Symphony Orchestra of Havana marked a highlight. Walter chose for his first appearance in our city Beethoven's Egmont Overture; Brahms' Second Symphony; Debussy's L'Apres Midi d'un Faune; Mozart's Eine Kleine Nachtmusik; and Strauss' Death and Transfiguration. One can speak only in superlatives of the interpretation given the program. The orchestra under his control played with great precision and enthusiasm. At the conclusion he generously shared ovations with the players.

Orchestral Guests Engaged

The permanent conductor of the year was Juan José Castro, Argentine composer. Under his inspired baton some important orchestral works were performed. Soloists who received fine cooperation from the orchestra were Kirsten Flagstad and Ellabelle Davis, sopranos; Heifetz, Milstein and Thibaud, violinists; and Arrau and Echaniz, pianists.

The Patronato Pro Música Sinfónica, the auspices under which the orchestra functions (Dr. Armando J. Coro, president) announces that Igor Markevitch and Clemens Krauss will be among the four or five guest conductors to appear in the twelve pairs of concerts during the coming season. Other conductors engaged are Eugene Szenkar and Jean Morel. Soloists will be Kirsten Flagstad, Ellabelle Davis, Alexander Brailowsky, José Echaniz, Nathan Milstein and Zino Francescatti.

Pro Arte Musical Plans

The Sociedad Pro Arte Musical this season has already presented Marjorie Lawrence, Blanche Thebom, Jussi Bjoerling and Eugene Conley, vocalists; Jacques Thibaud, Erica Morini, and Yehudi Menuhin, violinists; Guiomar Novaes and Samson François, pianists; Marcel Grandjany, harpist; the Guilet Quartet and Les Petits Chanteurs à la Croix de Bois and was also to offer this spring Helen Traubel, Cloe Elmo and Ramón Vinay. The final week of the Pro Arte Musical season was to be a most brilliant one. The Ballet School of the Society was to perform two new works to the music of Ravel's La Valse and Valses Nobles et Sentimentales; and to Bizet's Jeux d'Enfants, both with original choreography by Alberto Alonso, since 1941 director of the School. Laura Rayneri de Alonso, President of Pro Arte Musical Society, announces that members of the association next season will hear Zinka Milanov, Licia Albanese, Blanche Thebom, Igor Gorin, Mario Lanza, Richard Tucker, singers; Rudolf Serkin, Claudio Arrau, Benno Moiseiwitsch, Walter Gieseking and Jacob Lateiner, pianists; Luboshutz and Nemenoff, duo-pianists; Adolf Busch and Isaac Stern, violinists; and the Guilet and Lener Quartets.

New Group to Stage Operas

A new organization, the Asociación Cultural de Cuba, began its activities auspiciously with the presentation of Jascha Heifetz in its initial program. Other attractions were Claudio Arrau, Nathan Milstein and Gaspar Cassado. Mariemma, Spanish dancer, gave two recitals and Sigi Weissenberg, young pianist, was admired in his first visit to Havana. The Organization (whose officers are Guillermo de Zendegui, president; Roberto Netto, secretary; José Lopez Fernandez, treasurer, and Blanca C. del Valle de Netto, manager) is also engaged in the presentation of operas. Puccini's Madame Butterfly will be the first, with a cast including Irma Gonzalez (title role); Suzuki, Martha Larrimore; Pinkerton, Mario Binci; and Sharpless, Daniel Duno. Humberto Mugnay will lead the orchestra and Paul Czonka train the chorus. Plans for next season include Wagner's Tristan und Isolde.

Other Musical Series

The Lyceum Society, an important cultural association of the city, is greatly interested in music. In the concert hall of the building monthly programs are offered during all the year. Recent important events were the cello recital by Adolfo Odnoposoff, with the accompaniment of Bertha Hubermann. Alexander Prilutchi, violinist, played an interesting program and Flora Guerra, Chilean pianist, gave a piano recital. Ofelia Veulens de Alvarez Astis and Margot Menendez, musical officers of the Society, recently organized an exposition of Ancient Musical Instruments. Alfredo Matilla gave a series of lectures on Spanish History subjects.

The Sociedad Amigos de la Música, of which Mary McCarthy de Gomez Cueto is president, does noteworthy work with the presentation of artists. Jorge Bolet, Cuban pianist, was greeted by a large audience when he played an interesting program at the Auditorium Theatre. Claudio Arrau was also heard in a memorable recital. Plans for the coming season have not yet been announced.

Radio Centro Building Opened

An interesting feature of the present season was a series of radio broadcasts over CMQ to inaugurate the Radio Centro building. Carmelina Rosell, Cuban soprano, was admired in two broadcasts, Greta Menzel, soprano, sang an interesting list and both of them were heard in the duet Sull'Aria from Mozart's Le Nozze di Figaro. Paul Czonka directed the orchestra. Ernesto Lecuona, Cuban pianist and composer, played his own compositions with success. At the end of the broadcast the artists were warmly applauded by the large audience gathered in the new studios.

"Day of the Cuban Song"

"The Day of the Cuban Song," established by the Ministry of Education, at the suggestion of Conchita Gallardo, music critic of El País, as a tribute to the memory of the late Eduardo Sanchez de Fuentes, composer, was celebrated on April 3 with a concert of Cuban music at the Auditorium Theatre. Olga de Blanck, young Cuban composer, was the winner of the major prize of $1,000 offered by that Ministry for the best song selected in the annual competition. Miss de Blanck's prize song, Mi Guitarra Guajira, had its premiere, sung by Pedro Vargas, Mexican tenor. Following the intermission, Miss de Blanck was called to the stage to receive her prize from the hands of Dr. Ramón Grau San Martin, President of the Republic.

Invited by the Conservatorio Internacional (of which Maria Jones de Castro is the director) Ernesto Berúmen, New York piano teacher, gave a course of lectures on piano pedagogy. Mr. Berúmen offered a delightfully varied piano recital in the hall of the Conservatory and acted as judge here for the National Guild of Piano Teachers of the United States.

WHO'S NEWS IN CONCERT PROMOTION

BERNARDO IRIBERRI

BERNARDO IRIBERRI, head of Organizacion de Conciertos Iriberri, Buenos Aires, extending into Uruguay, Brazil and Chile. Assistants in Argentina include his daughter Maria and Valentin Gonzalez; in neighboring countries he has such agents as Luis Gonzaga Botelho (Brazil) and Saul Sampol (Uruguay). Mr. Iriberri was led to establish a smoothly functioning concert management by observing that visiting musicians generally made all too brief stays in Argentina because the public was insufficiently informed of their presence.

His ideas of dignified promotion have resulted in highly successful tours for many of the world's greatest artists. Among North Americans who have appeared under his aegis are Marian Anderson, Dorothy Maynor, Byron Janis, Erno Valasek, William Kapell .As for young artists, Mr. Iriberri says, "I engage those who, however young, have genuine talent and assured futures. Witness young pianists like Kapell, Janis, Nibya Marino, Marisa Regules." Collecting paintings and attending sports events are Mr. Iriberri's hobbies.

Bampton to Sing Lead in Strauss' Daphne

Rose Bampton, soprano of the Metropolitan Opera, will sing the title role of Richard Strauss' Daphne when the opera receives its first performance in the western hemisphere at the Teatro Colon in Buenos Aires this summer. Miss Bampton, appearing there from Aug. 8 to Oct. 31, will also be heard in Der Freischütz, Marriage of Figaro (Countess) and Götterdämmerung.

Other Foreign Stories in July Issue

Owing to the large amount of material received from various foreign countries for this International Issue, some of the contributions will appear in July.

VIOLETA De FREITAS

Brazilian Soprano

OPERA — CONCERT

Opens tour of U. S. and Canada in Sept.

. . . the best Butterfly imaginable.
The Globe and Mail, Toronto, Canada, Oct. 1947

Her Un Bel di Vedremo was delivered beautifully and with tremendous feeling.
Detroit Free Press, Oct. 1947

The young diva brought personal charm and vocal and dramatic talents of a high order to a performance that added up to one of the best Butterfly interpretations seen here in decades.
Philadelphia Inquirer, Jan. 1948

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Britain: Post-war Art Interest Strong Despite Material Lacks

By ARTHUR NOTCUTT

London

General musical interest in England is high. There is still a section that crowds the Albert Hall for Beethoven and Tchaikovsky concerts, without any regard as to the conductor and adequate rehearsal. But these concerts serve a useful purpose, because in time the audiences will become more critical and so help to raise the general standard of performance.

All the leading London orchestras have had a busy winter. The BBC Symphony Orchestra has given many public concerts at Albert Hall—mostly under their own conductor, Sir Adrian Boult. Others have taken charge for a particular concert, such as Kubelik (a program consisting of Smetana's Ma Vlast), Beecham (Berlioz's Mass), Cameron and Sargent. This was a very enterprising series and indicative of the enormous debt music lovers owe to the BBC—whose concerts are always broadcast whether a public or studio performance.

Beecham's and Other Ensembles

The Royal Philharmonic Orchestra, formed by Sir Thomas Beecham in the autumn of 1946, has become a magnificent instrument in his hands. It plays at most of the Royal Philharmonic Society's concerts, at Drury Lane Theatre on Sunday evenings and often broadcasts from the BBC Studios. As may be imagined, Sir Thomas's programmes are frequently unconventional and of particular interest to the connoisseur.

The London Philharmonic Orchestra has as yet no permanent conductor, though Eduard Van Beinum is to be in command for a long period later this year. This orchestra has done Londoners a real service in introducing several outstanding foreign conductors since the War—such as de Sabata, Celibidache, etc., and also has made possible the return of those magnificent conductors —Bruno Walter and Furtwängler—who rightly are great favorites with the British public. The L.P.O., as it is generally called, gives concerts on Thursdays at the Albert Hall, plays frequently in outer London, and appears in a series of Covent Garden Sunday Concerts.

The Philharmonic Orchestra is also without a regular conductor, and like the L.P.O., has introduced several foreign conductors of distinction. Among those new to London was von Karajan, while Klemperer and Dobrowen made their re-appearance.

The London Symphony Orchestra, established as long ago as 1904, while having no permanent conductor appears at a series of regular concerts, at the Albert Hall on Sunday afternoons under the management of Harold Holt. The programs invariably list well known works: guest conductors and prominent soloists are engaged. These Sunday afternoon concerts have been a popular feature of London's musical life for a great many years and attract a large public. The orchestra also plays at the Royal Choral Society's and at various other concerts.

The New London Orchestra plays for the opera season at the Cambridge Theatre and gives Sunday concerts under the conductorship of Alec Sherman. A series of excellent concerts are given at Chelsea Town Hall by Boyd Neel and the string orchestra which bears his name. They have just returned from a successful tour of Australia.

Opera and Ballet Thriving

There is great activity in the realm of opera and ballet, both of which attract large audiences. At Covent Garden the resident opera company has given among other operas, Carmen, Peter Grimes, Rigoletto, Magic Flute, Rosenkavalier—all in English—in addition to the Wagner season, which was fully reported in the May 1 issue of this paper. They have just revived La Traviata with an entirely new production in which Elisabeth Schwarzkopf of the Vienna State Opera has made a sensational success: hers was lyrical singing of the very highest standard and her Violetta proved worthy to be classed with that of Ponselle and Tetrazzini.

Playing concurrently with the opera (three or four times a week) is the Sadler's Wells Ballet, which has now achieved international reputation. Among the ballets recently given are such classics as Coppelia, Giselle, Lac des Cygnes, and the more recent Job, Checkmate, etc., The corps de ballet is first class, with Margot Fonteyn as principal ballerina, and among the guest artists is Massine.

Cambridge Theatre and Sadler's Wells

Those whose enthusiasm is for opera in Italian are splendidly catered to at the Cambridge Theatre, where a season has been in progress for nearly two years. The guiding spirits are Jay Pomeroy and the tenor Dino Borgioli. The repertoire up to the present consists of about six of the best known old Italian operas, to which has just been added Falstaff, produced by Carl Ebert. The title role is played by Mariano Stabile—a superb performance. The ensemble is excellent. Fresh impetus is constantly

(*Continued on page 23*)

Summer Festivals for Britain

LONDON.—The postwar revival of music in Britain continues, one of its latest manifestations being the Aldesburgh Festival, to be held from June 5 through 12. Set in the Suffolk countryside, three hours from London by train, the festival will feature British music, including performances of Benjamin Britten's Albert Herring with Joan Cross, Peter Pears, Nancy Evans, Margaret Ritchie and other members of the English Opera Group. The composer will direct. Mr. Britten and Mr. Pears will give a recital of English music from Elizabethan times to the present, and various choirs and orchestras will combine to give the premiere of Mr. Britten's new cantata, St. Nicholas.

The fourth annual Festival of British Contemporary Music at the spa of Cheltenham, June 28 through July 10, also features new works. The first week will be devoted to orchestral music, the second to opera. Under John Barbirolli, the Hallé orchestra will include on its programs a Symphony by Arthur Benjamin (first performance), Alan Rawsthorne's Violin Concerto, and Vaughan Williams' Sixth Symphony. Also scheduled are recitals by string quartets, a piano quintet and two piano ensembles.

The Canterbury Festival, set for June 19-26, presents three performances of Children of the Chapel, an operatic work for boys' voices by the late Sir Sydney Nicholson. There will also be a serenade in the Cathedral cloisters, a symphony concert in the Cathedral and a performance of a special festival play, Thor with Angels, by Christopher Fry.

The Bath Assembly, held April 21 through May 1, was another new ven-

HARRIET COHEN

BRITISH PIANIST

THE NEW YORK TIMES
March 7, 1948

. . . Harriet Cohen, the English pianist, was heard yesterday in a recital given at Town Hall. For the event she had prepared an unusual and engrossing program of early and contemporary works, in which she was assisted by a string ensemble conducted by Alfredo Antonini. Her playing, which was up to its accustomed standard, gripped the attention firmly, and aroused marked enthusiasm. . . . Miss Cohen returned with the same fresh, spontaneous approach to her art as of old. All of her performances were to be admired for the keen intelligence and serious musicianship that backed them. They were alike remarkable for their rhythmic incisiveness, their cleanness, clarity and precision. They boasted, moreover, clearly defined structural patterning, as well as the most punctilious attention to every detail and ornament in readings filled with life and animation. . . . The Sonata in B minor and the Sonata in G minor for piano and strings by Purcell . . . were delivered with deep insight in regard to their style and intentions. The example in G minor proved an especially magnificent masterpiece and its message was conveyed with unforgettable impressiveness. . . . Vaughan Williams' "Hymn Tune Prelude on 'Song 13' of Orlando Gibbons," . . . received its first New York performance. . . . Miss Cohen played the hymn tune in high relief against the rest of the contrapuntal web of this finely conceived, brief creation and the whole worked with telling effect . . . a masterly presentation of Bach's Concerto in D minor. Every phrase of its three movements was crisply and transparently played, the corner divisions being particularly communicative and filled with meaningful striking dynamic contrasts.—*Noel Straus*

New York Recital—Town Hall
March 6, 1949

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NEW YORK WORLD-TELEGRAM
March 8, 1948

Paralleling the return of Myra Hess, Harriet Cohen—England's other supreme mistress of the rippling keys—was back in Town Hall Saturday after an eight-year absence enforced by the war and severe injuries sustained during the bombings.

Like her predecessor, Miss Cohen returned laden with citations and decorations for valiant war work. And like Miss Hess, she returned with redoubled technical and interpretive power.

This was evident throughout a freshly contrived and exciting program ranging from Purcell and Bach to Vaughan Williams, de Falla, Villa-Lobos and Turina. Assisting her was a string orchestra directed by Alfredo Antonini.

THE NEW YORK SUN
March 8, 1948

The admired English pianist, Harriet Cohen, resumed her local concert career in Town Hall on Saturday afternoon after eight years' absence with a characteristic program performed in characteristic fashion. That is to say, there was variety in the music, but uniformity in the art with which Miss Cohen presented it. . . . Underlying all the performances was a real sense of style as well as sincere dedication to the music.

THE NEW YORKER
March 16, 1948

A couple of outstanding performers—John Charles Thomas and Harriet Cohen—made extremely welcome reappearances here last week. . . . Miss Cohen, who has just returned here from England after an absence of eight years, was assisted by a string group conducted by Alfredo Antonini, in an enjoyable and unconventional program of ensemble and solo-piano music by Purcell, Vaughan Williams, Gibbons, Bach, Falla, Villa-Lobos, and Turina. Her command of the piano was clear and firm, and her musicianship continuously alert, informed and interesting.

ture. From May 9 through 16, the Oxford Festival included concerts by the Royal Philharmonic under Sir Thomas Beecham, the London Symphony with the Bach Choir under Thomas Armstrong, the BBC Symphony, Sir Adrian Boult conducting, the Boyd Neel Orchestra with the Harmonic Society, the Kathleen Riddick Orchestra, the combined chorus of Christ Church and Magdalen College, the Oxford Orchestra Society and Balliol College Musical Society.

Rich Program for Edinburgh Festival

EDINBURGH, SCOTLAND.—The second International Festival of Music and Drama here, between Aug. 22 and Sept. 12, will have a much enlarged program from that of last season. The Glyndebourne Opera will give a three weeks' Mozart season in Italian, presenting Don Giovanni and Cosi Fan Tutte on alternate days in the King's Theatre, with Vittorio Gui and Rafael Kubelik conducting and Carl Ebert as stage director. Everyman will be performed daily at Dumfermline Abbey, 30 minutes from the city by train.

The Concertgebouw Orchestra of Amsterdam, led by Eduard Van Beinum and Charles Muench; the Augusteo Orchestra of Rome, under Victor de Sebata and Bernardino Molinari; the BBC Symphony Orchestra, led by Sir Adrian Boult; the BBC Scottish Orchestra under Ian Whyte; the Hallé Orchestra, conducted by John Barbirolli; the Liverpool Philharmonic, under Sir Malcolm Sargent, and the Boyd Neel Orchestra with the conductor of that name will give the symphonic concerts.

Soloists and recitalists include Alfred Cortot, Yehudi Menuhin, Gregor Piatigorsky, Arthur Schnabel, Louis Kentner, Andres Segovia, Michelangeli, Gioconda de Vito, Enrico Mainardi, Isobel Baillie, Maggie Teyte, Leon Goossens, Kathleen Ferrier, Peter Pears, Roy Henderson, Kendal Taylor, Harold Williams and numerous others. The choral units to be heard are the Huddersfield Choir, the Glasgow Orpheus Choir, and the Scottish Singers. Chamber music ensembles listed are the Hungarian Quartet, the Trio de Trieste, Robert Masters Quartet and Carter String Trio.

A two weeks' repertory season will be given by the Sadler's Wells Ballet of London, including Checkmate, Job, Hamlet, Mademoiselle Angot, Boutique Fantasque, Chapeau Tricorne, and Scenes de Ballet, also a new work with choreography by Massine. In addition to a great variety of other features such as film, art, horticultural exhibitions, a company drawn from leading Scottish repertory forces under Tyrone Guthrie will give The Three Estates, 16th century morality, and a company from the Theatre Marigny in Paris, headed by Madeleine Renaud and Jean-Louis Barrault will also appear.

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Leading Soprano — Rome Royal Opera

CANADA: Heads Royal Conservatory

By PETER DAVIDSON
Toronto

At forty-one Ettore Mazzoleni, Principal of Toronto's Royal Conservatory of Music, is young as heads of such stately institutions go, and something of a contradiction in terms—a sensitive artist who is also an efficient administrator and a successful teacher.

Swiss-born, Mazzoleni was educated in England. Still a schoolboy, he showed signs of the versatility to come by winning an important prize for piano playing only a few days after doing equally well in a cricket match. Later, continuing to live on several planes at once, he went to Oxford and studied English with a view to teaching at a private school and eventually becoming a writer; simultaneously keeping up both sport and music.

His talent as a pianist was brought to the notice of Sir Hugh Allen, Professor of Music at the University, Director of the Royal College of Music in London, and a man so formidably enthusiastic that to have aroused his interest was much like having been caught in the gears of a powerful machine.

Advised by Sir Hugh, Mazzoleni dropped the idea of teaching literature on graduation and went instead to the Royal College of Music, studying composition, conducting, and piano, and working closely with Vaughan Williams and Sir Adrian Boult.

Not long after this period began, Mazzoleni dropped in to watch the opera company of the college rehearse, found that the regular conductor had suddenly been taken ill, and was asked to substitute. The effect on all concerned, and particularly upon the chorus master of the Covent Garden Opera who happened to be there too, was electrifying. At that moment a major artistic direction was determined for Mazzoleni, who was promptly appointed to the opera staff of the College.

In 1929 he came to Canada, to the music department at Upper Canada College, Toronto. From the beginning he played an active part in the city's musical life (on his first night there he took a rehearsal of Vaughan Williams' Hugh the Drover); and was soon invited to join the faculty of the Conservatory as lecturer, examiner, and conductor of its symphony orchestra, a position he has held ever since.

ETTORE MAZZOLENI
(Photo © by John Steele, Toronto.)

Under him the orchestra has made remarkable progress, introducing to Toronto a great deal of new music—and Mr. Mazzoleni sees to it that many works of young Canadian composers are included. Since becoming Principal in 1945, he has been able to give this concern for the talent of his adopted country even fuller expression, made still more authoritative by his appointment to the Associate Conductorship of the Toronto Symphony Orchestra, his frequent appearance as guest conductor of other major orchestras, and his many broadcasting activities.

One of the complexities of Mazzoleni's many-sided and difficult task is that, together with the encouragement of Canadian composers, he must also help to develop an audience for their music—an audience, that is to say, on a broader scale than the comparatively small group of persons who in Canada, as in every other country, are ready to accept the novel and the unknown.

Developing an Audience

To enlarge the field of reception, he must do several things. He must constantly improve the technical standards of performance, while at the same time working with his faculty to raise the already high academic standards of the Conservatory, and through them, by its far-flung system of examinations, the level of Canadian music in general. He must have a showman's flair for programming—being careful that what is played at concerts and broadcasts he conducts shall be neither too startling on the one hand, nor too cautious on the other. He must, behind the scenes, bring together opposing musical factions, reconciling differences and keeping a just proportion between classicists and modernists. And he must do all this in addition to coping with the immense amount of purely administrative detail his executive position involves; not to mention his collateral function as a teacher himself, and the demands of his career as one of Canada's most distinguished conductors.

No ordinary man, even with the advantage of youth and energy, could succeed in this prolonged feat, this species of intricate juggling; and it is fortunate that Mazzoleni is not only extraordinary in talent but almost spectacularly well-adjusted. At the end of a fourteen-hour day of continuous tension, he goes home to his wife and children with the calm of one who has been spending his time in a library; and when engagements and the season allow, he trots off to watch a game of hockey and cheers himself hoarse.

Modest, unaffected and hard working, Ettore Mazzoleni is making a contribution to the musical growth of the Dominion of which he hardly lets himself be aware, but which is nevertheless the only reward he asks.

AUSTRALIA

By DR. ALPHONS SILBERMANN
Sydney

Eugene Goossens conducted the Sydney Symphony Orchestra in the opening concert of this year's season. These concerts are repeated on three successive nights due to the enormous number of subscriptions.

The soloist of this first concert was the German soprano Erna Berger, who is touring Australia under the aegis of the Australian Broadcasting Commission. Suitable to her style and reputation were Mozart's Ruhe sanft from Zaide and "Martern, aller arten" from Il Seraglio. Her rendition confirmed the reputation she has made as a Mozart singer through her recordings. A crystal-clear voice, combined with a strict German technic of singing, produces the proper effect essential for the singing of Mozart, namely a "topping" of the notes, instead of a "reaching" towards them.

Besides Brahms' Third Symphony and Debussy's La Mer, we heard the suite from the ballet Corroboree by the Australian composer John Antill. On an earlier visit to this country, Mr. Goossens had taken a liking to this work, which he premiered in America. The Corroboree is a native festival, held by Australian Aboriginals. Antill made a year-long study to translate the "noises" used by the natives into music suitable to our ear and hearing. Although the rhythmic effects attained are sometimes fascinating, it is doubtful if the work has much more than ethnological value. Outstanding in its interpretation was the performance of La Mer, which not only showed Mr. Goossens' "classical" interpretation of this impressionistic work but also revealed the improvement the orchestra has made under this conductor.

Miss Berger's solo recitals are covering a wide field and we were particularly enchanted to hear her singing the entire Exsultate Jubilate by Mozart besides a cycle of Schubert and Brahms Lieder. While these works indicated clearly her artistic understanding, her singing of coloratura arias like Verdi's Caro Nome and E Strano gave us a better opportunity to hear this voice, which Furtwaengler has said "is the greatest of its kind." We understand that negotiations are pending for Miss Berger to go to America after she has concluded a season at the Salzburg Festivals.

Other Symphonic Features

Eileen Joyce, Australian-born pianist, after several years in London, returned here for a concert tour and appeared in solo recitals as well as with various orchestras. With the Sydney Symphony Orchestra, she performed Beethoven's Fourth Piano Concerto and that by Grieg.

The Sydney Symphony, under the baton of Goossens, has also given several works for the first time in Australia—including De Grignon's Andalousi, Samuel Barber's Music for a Scene from Shelley, Stravinsky's suite from the ballet Jeu de Cartes, and Tchaikovsky's Manfred.

Prof. Bernard Heinze, resident conductor of the Melbourne Symphony Orchestra, was a guest here and gave a clear and inspired reading of Shostakovich's Fifth Symphony, which Ormandy introduced to Sydney on his visit several years ago.

Australian Jottings

There has been such a great demand for the Youth Concerts—a series of full orchestral performances conducted by Goossens—that a second series had to be started.

An opera season is being prepared under the management of J. C. Williamson. This firm will bring to Australia some 20 singers and a conductor from Italy.

Lunch-Hour Concerts Please New Zealand

By WILLIAM HARVEY

WELLINGTON, NEW ZEALAND.—The New Zealand National Symphony Orchestra, conducted by Andersen Tyrer, opened its 1947-48 season in Auckland, and presented the works of Mozart, Dvorak, Elgar, Sibelius and Tchaikovsky. A Wellington appearance came next. Guest artist of the year was Isobel Baillie, Scottish soprano. In April she sang in the South Island with the orchestra, her numbers including works of Arne, Grieg, Bach, Haydn and Mozart.

In May in the four main cities, Auckland, Wellington, Christchurch and Davedin, Bizet's Carmen was presented by the New Zealand State Broadcasting Service, Janet Howe and Alfred Servent of the Covent Garden Opera were engaged for the leading roles, and the remainder of the cast were New Zealanders, with orchestral background by the full New Zealand Symphony.

Artist Visitors

Concert artists scheduled for New Zealand include Benno Moiseiwitch (April 29, May 1-4), Anne Ziegler and Webster Booth (May, June, July), Queensland State String Quartet (July), Eileen Joyce, Ballet Lambert of London (August), Marian Anderson.

The orchestra began lunch hour concerts in Wellington, which proved an instantaneous success. Beryl Richardson was soloist in the Mendelssohn Piano Concerto in G Minor at the concert of March 15 in Wellington's Town Hall.

The NZBS is negotiating with the British Council for a tour by the Glyndebourne Opera in Benjamin Britten's Albert Herring and Rape of Lucretia, with the original casts headed by Peter Pears.

SOUTH AFRICA: New Music Field Beckons

By EILEEN BORWELL

Music in South Africa. To many people, having in mind the entire continent of Africa, this means native music, drums, reeds and primitive native instruments. Not everyone realizes there is a wide difference. South Africa itself, lying at the tip of this vast continent, comprises but a small part of it. Actually, in area it is no larger than about ten times the size of New York State and has a population of two and a half million white (or "Europeans" as we term them) and nine million natives, Asiatics and other "non-Europeans." Music in general there is little different from that of any modern European country.

Small though South Africa is in size, it is great in interest: a country of dramatic color and vivid contrasts. Picture the cities as like those in America. Every city is different; but there is one common denominator. In each you will find modern architecture, modern streets, tall buildings dwarfed only by your mammoth skyscrapers. Mountains and seashore run parallel, no more than 20 miles apart, as in California.

Away from the cities is the contrast of vast stretches of open land, rolling hills, dry, barren expanses, or rich fertile farmlands. Here the black people, the "natives," live in their primitive, natural state, in huts or "kraals," tending their farms—those, and they are the majority, to whom the big cities and the mines have not yet proved irresistible.

Five Main Cities

As these two "civilizations" live side by side, so their arts, including their music, take a parallel course. Let us discuss the modern "European" development first. . . .

Most of the population is situated in the five largest cities, Johannesburg, Capetown, Durban, Pretoria and Bloemfontein. The great distances between these centers and the small white populations are not conducive to great financial profit for visiting artists, although artistic rewards are great.

This is the reason South Africa has not yet felt the impact of commercialized music—commercialized to the extent of counting box-office first. While the box-office is important, there is the thrill of the pioneering spirit. Management, and there is very little of it as yet excepting that which brings eminent visiting artists to the country on a big tour scale, is not the be-all and end-all in the deciding of programs or anything which has to do with the performer's art.

Critics are more important for what they write than for their own personalities, frequently writing under a nom-de-plume, or signing only with initials.

SOUTH AFRICA, COUNTRY OF CONTRASTS.

Above, a part of the Johannesburg business district. Below, natives in their primitive state. The latter scene is in Basutoland, one of the three protectorates adjoining the Union of South Africa.

Opera Company Extends Season

Typical of the advance of music, to cite one example only, is the rapid growth of opera in Johannesburg. Starting cautiously about 15 years ago with one week's festival at Easter holidays, presenting two operas and one or two symphony concerts in City Hall, with an audience of around 2,000, the season has grown greatly. This year, in cooperation with a big theatre management, the company presented eight operas and three evenings of ballet and a sacred orchestral concert on Good Friday—44 performances in all, over a period of six weeks. The company also toured the larger cities of the Union of South Africa. This is the work of one city and one company alone.

Singers from Covent Garden, the Carl Rosa Company of England and from Italy supplemented South African soloists. These performances drew packed houses every night at a $2.50 top. The repertoire included Traviata, Barber of Seville, Faust, Boheme, Madama Butterfly, Il Trovatore, Don Giovanni, Magic Flute (the latter with two performances in Afrikaans, one of the two official languages of the country). Other years have included performances of Boris and Salome.

Orchestras and Radio Ensembles

A Municipal Orchestra was founded in Capetown 34 years ago, an ensemble of 15 men playing *potpourris* of popular music on the pierhead. Soon the number increased to 40 and then to still more. Today a new and vigorous conductor is said to have effected a revolution in the standard of the Capetown Orchestra. Twenty-five additional players have been added, and critics have gone so far as to state that there is no reason why it should not reach the standard of major world orchestras. Last year the Durban Municipal Orchestra increased its number by 25 British and continental players and made a tour of the Union which proved a triumphant try-out.

The South African Broadcasting Company Symphony Orchestras of the leading cities give weekly symphony concerts. These were among the first broadcasts to admit studio audiences.

As elsewhere, symphony orchestras have not yet been able to support themselves without outside financial assistance. In South Africa this is solved by appropriations, either government or municipal. In the case of Durban and Capetown, it is municipal. In addition to the regular subscription series there are Sunday evening concerts free to all (that is, free to standees; the price of a chair is 25c).

In all the larger towns and cities and in some of the smaller *"dorps"* or villages there are musical societies, chamber music ensembles and similar organizations supported entirely by membership subscriptions. Concerts are given by the Johannesburg Musical Society, for instance, every month, the program stressing rather the interest of the music as music than the particular merit of the artists performing. If both can be equally good, that is ideal. Many interesting and little known works receive performance under these auspices.

Native Music Encouraged

In speaking of music in South Africa we have again the contrast between the white European and the native. The latter is a parallel factor in the cultural development of the country.

From simple tribal melodies and chants of labor to the more "cultivated" music of the educated groups, Bantu and other native music is full of strong, rhythmic sense. The natives sing when they are happy; they sing when they are sad. Music is an instinctive part of them. This music is "progressing"—but whether along its own natural lines, or inevitably somewhat in the idiom of the white man is hard to say. What direction it will take is one of the many intriguing questions of a young and virile country.

Today, native music is being encouraged by competitions and festivals. A big annual event is the Bantu Choral Festival for mixed and male voices. A floating trophy has been presented by a Johannesburg business firm for first prize. For second prize a second trophy was donated by the people of Johannesburg. The festival is inter-provincial, five choirs competing in the finals in Johannesburg. Attending one of these festivals proves, even to one living in the country, amazingly impressive. Singing unaccompanied, in perfect pitch and meticulous unision, the voices have a beauty completely different from European ensembles.

As distances melt through modern travel—now it is only 38 hours by air to the sparkling Reef of the Witwaters and (Reef of White Waters) where Johannesburg lies—it is expected that interchange of ideas, ways and music, as well as of fine artists, will lead to a greater understanding and appreciation between our peoples.

Lothar Wallerstein Staging Operas in Europe

During the past year Dr. Lothar Wallerstein, who has been teaching in the Royal Conservatories of The Hague and Amsterdam at the invitation of the Netherlands Government, between semesters has fulfilled the requests of various European opera houses for new stagings. These have included: in Salzburg, Marriage of Figaro (besides giving a dramatic course at the Mozarteum); in Scheveningen—Rosenkavalier with an international cast; London—Marriage of Figaro and Fidelio; Vienna—Don Carlos and Boris Godounoff (at the request of the Russians). Dr. Wallerstein staged I Lombardi and Khovanstchina for the Maggio Fiorentino. This summer he does Pelléas and Mélisande in Amsterdam with artists of the Paris Opéra and the Opéra-Comique.

Eileen Borwell, South African lyric soprano and writer, was on the staff of the Rand Daily Mail and Sunday Times of Johannesburg, and other newspapers, and has contributed to American periodicals. At present she is in this country presenting South Africa in song and story in concert, radio and television.

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FRANCE: Debussy Anniversary Fetes on Spring Music Calendar

By SUZANNE DEMARQUEZ

Paris

The Opéra-Comique has had several events of interest—artistic and administrative. The first was the revival of Fortunio, light and charming score by André Messager, performed by Nadine Renaux and Raymond Amade (title role), who have pleasant voices but lack the grace and piquancy needed for such a work. The second event was the resignation of M. Malherbe, entrusted with the direction of that house, after a difference with M. Hirsch, Director-General of the State opera theatres, who thereupon assumed the direction of both houses himself.

In honor of Debussy's 30th death anniversary, this theatre revived his ballet Jeux, in the choreography of Etcheverry, who described in movements typical of Swedish gymnastics the pursuits and the evolutions of tennis players, represented by the excellent dancer Genevieve Kergrist and Michel Rayne.

The same theatre restaged Tales of Hoffmann by Offenbach. Roger Rico as Dapertutto made a deep impression with his sonorous voice, which fits the part marvelously. Roger Bourdin played Dr. Miracle and made of it a terrifying silhouette. Raoul Jobin covered himself with glory in the exacting role of Hoffmann. Odette Turba-Rabier enchanted in the difficult part of Olympia, and Jacqueline Brumaire sang with authority as Antonia. André Cluytens conducted and earned his usual success.

By a curious coincidence, at the same moment Columbia Records invited the press for an audition of recordings of this work. In it we again find Jobin, who was acclaimed in the principal role, Bourdin, André Pernet as Coppelius, Geori Boué as Antonio, Vina Bovy as Giulietta and a magnificent coloratura, Renee Doria, as Olympia. Cluytens conducted the orchestra in this excellent recording.

Two Versions of Boris

At the Opéra, Boris Godounoff was produced to mark the tenth anniversary of the death of Chaliapin. The title role was assigned to Roger Rico, who has a superb voice and ample talent as a tragedian, but will have to sing the part several times before becoming the real Boris. Among the singers, Froumenty, with his noble art, and the excellent tenor Girandeau distinguished themselves. Helene Bouvier was pleasing in the part of the Innkeeper. George Sebastian proved a magnificent operatic conductor.

The version given at the Opéra is that adapted by Rimsky-Korsakoff. At about the same time, the Orchestre National played the original score by Moussorgsky, with Lucien Lovano in the principal role under the direction of Inghelbrecht. Thus, listeners could measure for themselves how much the original work was altered in its adaptation.

At the Opéra we saw, too, a revival of Stravinsky's Petrouchka, which definitely re-established itself in the ballet repertoire. An attempt was made successfully to reconstruct the work exactly as it was created in 1911 by Nijinsky in the choreography by Fokine, with stage settings by Alexandre Beno's. The interpreters, Michel Renaud, Micheline Bardin, Max Bozzani, were remarkable as dancers as well as parodists. The conductor, Robert Blot, seemed a bit too academic.

Recent concerts have been marked by quite a few first hearings. Among these was the Paris premiere of the Concerto for Piano and Orchestra which Bela Bartok wrote in the summer of 1945, whose finale had to be repeated. With the expert solo playing of Valerie Laudere-Hamilton, the concerto was led by Pierre Dervaux with the Orchestre Pasdeloup.

New Work by Florent Schmitt

The same orchestra gave a first performance of the latest work by Florent Schmitt, amusingly titled Habeyssee (French equivalent of ABC). This is an Oriental tale for violin and orchestra, rich in poesy, imagery, and flavorsome irony, and orchestrated magnificently. The solo was played by Henri Merckel and the orchestra conducted by Eugene Bigot.

The Orchestre Pasdeloup also played a Symphony by Albert Wolff, conducted by the composer. It is constructed in the pure classical style. At the same concert this conductor, who has recently made several trips to South America, presented Three Preludes by the Chilean composer, Acario Catepos. His writing is clearly modern, not shying away from dissonances and more cerebral than emotional.

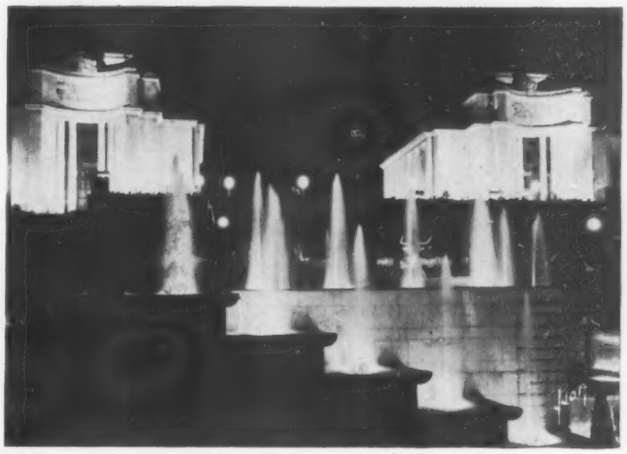
Villa-Lobos Conducts

Shortly afterwards, Villa-Lobos conducted his symphonic poem Uirapuru and the ballet The History of a Kite, symbolic works of a powerful talent imbued with profound, colorful characteristics, sensuous and vibrant, and orchestrated with sovereign mastery, introducing in each work extraordinary effects. The success of the Brazilian composer was triumphant.

We also heard several new piano concertos with orchestra, one by the Spanish composer Frederico Elizaide, and another by Jacques Thierac, played with excellent effect by Lucette Descaves, professor at the Paris Conservatory, and finally a Concerto for Cello and Orchestra by Jacques DuPont (Grand Prix de Rome), played charmingly by André Navarra. One should not forget a lively Concerto for Saxophone by Paul Bonneau, interpreted with authority by Marcel Mule. One should also mention the Divertissement in the Style of an Operetta by Jean Rivier, a light and graceful work with much *"esprit français,"* presented at the Concerts Colonne and conducted by Paul Paray.

Boulanger and Debussy Memorials

Excellent performances were given by the Orchestre National in commemoration of the 30th anniversary of the death of Lili Boulanger. Her sister Nadia conducted several works of this composer, who died at 24 after having given proof of an ingenious talent, especially in the moving and deeply searching 34th Psalm. The Debussy anniversary was commemorated by the Orchestre National with a public performance of the Three Nocturnes and the Martyrdom of St. Sebastien, under the direction of D. E. Inghelbrecht, who in a certain sense is the executor of the last will of the French master. Announcement has been made that the Orchestre National will undertake a tour of the United States at the beginning of next season under the baton of Charles Muench. France could not have chosen a better ambassador of its music.



THE PALAIS DE CHAILLOT AT NIGHT.
The largest concert hall in Paris, now being fitted to house the sessions of the United Nations, as it appears when illuminated for special occasions. (Photo Yvon.)

Koechlin Sets "Jungle" Book

Also at the Orchestre National the quarter of a century of activity of Charles Koechlin was celebrated by performing his Le Livre de la Jungle, an immense musical fresco for soloists, chorus and a great orchestra, after Kipling. It is a beguiling work in certain parts, convincing in its intellectual quest, and was well directed by Roger Désormières.

At the Concerts Colonne conducted by Charles Bruck, who has a warm and yet precise style, we had the first performance of a Symphony by Martinon, a young composer who is very gifted but who is misguided in allowing the work of his youth to be played so soon.

There was a Wagner festival at the Société des Concerts, with Max Lorenz as soloist under the direction of André Cluytens.

At the Société Nationale the seven duos for violin and harp by Martelli were greatly applauded as were the Berceuses by Daniel Lesur, delicately sung by Genevieve Touraine.

First performances at the Triptyque, conducted by P. d'Arguennes, included works by Maxime Jacob and a Second Sonata for piano by the present writer.

(*Continued on page* 23)

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"Miss Heidt's voluptuous mezzo-soprano voice was persuasively employed, and she delivered her arias with telling expressivity."

—Jerome D. Bohm, New York Herald Tribune, Oct. 3, 1947

"Winifred Heidt's voice has the fullness, the necessary power, to convey all that there is in the scene of the reading of Werther's letters."

—Olin Downes, New York Times, Oct. 3, 1947

"Winifred Heidt sang Charlotte excitingly."

—John Briggs, New York Post, Oct. 3, 1947

"On the basis of last night's performance, Miss Heidt can contend for recognition as the best actress on the operatic stage in New York. From the beginning of Act III to the final curtain, she distinguished herself dramatically. Vocally she sang persuasively from the start."

—Miles Kastendieck, New York Journal-American, Oct. 3, 1947

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N. Y. City Center Opera Company

"But the greatest applause went to Winifred Heidt, who sang the title role. She deserved it, for her Carmen gets better with each season."

—New York Times, March 22, 1948

"Winifred Heidt was again an unusually adept Carmen."

—New York Herald-Tribune, March 22, 1948

"A Glorious Contralto"

Photo by Yvonne Le Roux

Winifred Heidt at Town Hall. Flowers, cheers— and all the trimmings of a "hit" were in order!

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Carnegie "Pops," 1947

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Harriet Johnson, N. Y. Post, May 23, 1947

U. S. Debut with Detroit Symphony

"By the time her first aria was over, it had turned into a very excited audience indeed. That the voice is 'unusual' is putting it mildly. . . . It combines the virtues of coloratura and dramatic voice with all the nobility and firmness of the latter. Tones throughout the entire register are even and big. In addition, the young Czechoslovakian singer is an accomplished musician. There is also perfect fidelity to pitch, even in the most daunting passages of her songs. The 'Vengeance' aria from Mozart's 'The Magic Flute' was the most satisfying performance of that mistreated song that I have heard."

J. Dorsey Callaghan, Detroit Free Press, Feb. 7, 1947

Appearance with Detroit Symphony

"As a singer, Miss Likova is steadily gaining in dramatic stature. Last night, unfailing conviction, firm vocal quality and clearly audible enunciation of the text characterized her part of the program."

Windsor Daily Star, Canada, Nov. 14, 1947

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ITALY: New Operas Premiered

By MARY TIBALDI CHIESA

Milan

This season in Italy has brought forth quite a few interesting events, including the premiere of two new operatic works. The Scala season began with Otello, in which Ramon Vinay—sent by Toscanini from America—made a fine impression by his beautiful and strong voice and expressive acting, in a cast including Maria Caniglia as Desdemona, Gino Bechi as Iago and Victor de Sabata as conductor. This performance, staged by Piccinato, scored a triumph.

Toscanini's coming to conduct concerts in honor of the Boito anniversary is naturally the crowning event of the season. But the celebration of the Donizetti centenary (he died in Bergamo April 8, 1848) was marked by a gala revival of his L'Elisir d' Amore, with Schipa and Margherita Carosio, conducted by Guarnieri. Then we had (a novelty for Milan) Prokofieff's The Love of the Three Oranges, based on a fantastic libretto after Gozzi, which the Chicago Opera premiered in 1921 and New York also heard at that time. It was not a great success despite the spirited music and the sumptuous Scala production, with scenes and costumes by Colciaghi.

Umberto Giordano's 80th anniversary was marked by a revival of his Fedora. In this effective stage piece based on a Sardou drama, Caniglia and the excellent lyric tenor Prandelli and conductor de Sabata were enthusiastically acclaimed.

Modern Productions

Mario Labroca, the new superintendent of the Scala, is promoting modern productions. A whole evening was dedicated to the delicate, poetic nursery tale opera L'Enfant et les Sortilèges, followed by ballet performances of Daphnis et Chloe and La Valse. The principal interpreters came from Paris, with Lifar and Yvereff as choreographers. De Sabata conducted the first two works, and La Valse was entrusted to Gavazzeni's baton.

Another evening was devoted to Stravinsky. Oedipus Rex had its rather tardy Milanese premiere. To explain the plot to the audience—since the text is in Latin and classical scholars do not abound in opera houses—a Theban lawyer in evening dress, speaking Italian, was introduced somewhat incongruously! Nino Sanzogno conducted this work as well as the others. A ballet Caprice, based on the Concerto for Piano and Orchestra, an abstract score, was not an easy task for the dancers or the pianist Cantamessa. By far the best of the three offerings was Le Sacre du Printemps, in Massine's choreography, with Luciana Novaro expressively miming the central figure, and the ballet corps above all praise.

Ghedini's Bacchantes Premiered

An Italian novelty was presented: The Bacchantes by G. F. Ghedini, on a libretto taken from Euripides' masterpiece by Tullio Pinelli. Ghedini is a learned and skilled composer, but never at his best on the lyric stage: and again he does not seem to have succeeded in creating a vital work. The music may be archeologically interesting in the rare sonorities, musical and instrumental combinations but it is not devoid of a deadly frigidity and static quality. In vain Previtali on the podium, Veneziani as chorusmaster, Casorati, Costa and Benois for the costumes and scenes, soprano Augusta Oltrabella, baritone Guelfi, tenor Annaloro and bass Carboni joined their efforts in the performance. The work appeared to this listener monotonous and tiresome.

The reception of the public was rather stormy, with lively contrasts between admirers and opponents, Ghedini accepted with unalterable serenity both applause and hisses.

Alfano's Resurrection Restored

Another contemporary composer appeared on the Scala stage, Franco Alfano, but with a work dating from his youth—Resurrection on a libretto from Tolstoi's famous novel. The opera has been a favorite of the public for years, and this time it did not fail to arouse enthusiastic applause. Angelo Questa as conductor, soprano Maria Carbone and tenor Albanese were excellent interpreters and duly feted by the audience.

To the more conservative part of the public the Scala direction has offered a series of repertoire operas. In addition to the usual Italian works, many of the performances being excellent, there were hearings of Mozart's Don Giovanni with the conductor Karl Boehm and several singers from the Vienna State Opera, Schoeffer and Poel, the Italian artists Tancredi Pasero, Mario Cebotari and Liano Cortini. Wagner's Parsifal was conducted by Panizza, with the tenor Voyer, soprano Anna Balos and baritone Sved (both the latter from America) and the bass Modesti. Then we heard Wagner's Tristan, with Flagstad as Isolde, Rosette Anday as Brangaene, Max Lorenz as Tristan, the baritone Schoeffer and bass Weber—the four latter singers from Vienna.

Naples San Carlo and Rome Opera

One of the glorious theatres in opera's golden age was the San Carlo in Naples: since the end of the war fortunately it has been rising from the decadence into which it had fallen. During the last season the new management has offered a series of very good performances of old and modern operas. In addition to Mozart's Seraglio, Rossini's Moses, Beethoven's Fidelio, Donizetti's La Favorita, Verdi's Traviata, Rigoletto, Trovatore and Falstaff, Massenet's Manon, Wagner's Tannhäuser, Bizet's Carmen, Puccini's La Boheme the Neapolitan audience heard Pizzetti's Fra Gherardo, Ravel's L'Heure Espagnole, Strauss's Salome, Pannain's Beatrice Cenci, De Falla's Amor Brujo, Stravinsky's The Fairy's Kiss. The level of most performances was quite high, in harmony with the ancient tradition of the San Carlo.

Excellent conductors, Ghione, Perlea, Berrettoni, Molinari, Pradelli, Boehm, Baroni, Rapalo, Wolff, Zimo alternated on the podium. The chorus was entrusted to Lauro and the dances to Bianca Gallizia, while the stage director was the painter C. M. Cristini.

The Teatro dell' Opera in Rome has also been in full activity since the beginning of December. The conductors Santini, Serafin, Bellezza, De Fabritiis, Ghione, as well as the chorus master Consoli, have tried to achieve the best results in the performances of the various operas. In the most recent lyric repertoire Giulietta e Romeo by Zandonai, I Quattro Rusteghi by Wolf-Ferrari, Haensel e Gretel by Humperdinck, Werther by Massenet were chosen and happily presented to the Roman audience.

Casavola's Salammbô in Bow

On April 28 a world-premiere took place, Salammbô by Franco Casavola, on a libretto by Emidio Mucci taken from the well known novel by Flaubert. Once Casavola was a fiery "futurist," but in this new opera the music is certainly more in a decadent and romantic style than in a revolutionary line. The orchestration appears complex and elaborate, and the choruses are of ample proportions. Santini was the skilled conductor, soprano Tebaldi and tenor Voyer the excellent protagonists. On the whole the opera was well received, and the composer, librettist and interpreters were cordially acclaimed.

Other excellent opera theatres in Italy are the Teatro Massimo in Palermo, which began its season in November; the Teatro Bellini in Catania, the Teatro Verdi in Trieste, the Teatro La Fenice in Venice, the Opera Theatre in Parma. The Radio periodically broadcasts the best performances of the different houses.

Symphonic concerts take place in the Teatro Argentina in Rome, the Conservatory in Turin, Teatro Comunale in Florence and the Teatro San Carlo in Naples; and two excellent orchestras play for the Radio in the studios of Turin (broadcasts of the Rete Azzurra, or Blue Network) and of Rome (the Rete Rossa, or Red Network). In these radio concerts the best Italian and foreign conductors alternate, interpreting interesting programs of old and modern music. Besides conductors already mentioned in this article, all collaborators of the radio concerts, one heard many foreign guests. The most famous pianists, violinists, cellists often play as soloists in symphonic concerts, and sometimes chamber and opera singers also assist.

Donizetti Requiem Heard

1948 marks the anniversary of two Italian composers, Donizetti and Mancinelli. Donizetti was commemorated in his native town, Bergamo, with the performance of his Messa da Requiem, dedicated to the memory of Bellini, who died so prematurely and so pathetically in 1835. Before the performance, Umberto Giordano spoke of the life and death of Donizetti, then the Messa was performed under the direction of Gavazzeni (also born in Bergamo), with Jolanda Magnoni, Giulietta Simionato, Arrigo Pola and Carlo Tagliabue as soloists. The work, in spite of some slight stylistic faults, may be called a masterpiece. Its language is melodramatic, in the taste of its epoch, but has such warmth of feeling, such fervor of faith, such richness of melody that the audience is roused to enthusiasm. A memorable evening.

Mancinelli Commemorated

Mancinelli was commemorated in the Radio's Studio with a concert of his works conducted by Questa, and he did well to recall the centenary of this once beloved composer and conductor, who was born in Orvieto in 1848. His

VERA FRANCESCHI,

pianist, with Leonard Bernstein in Milan, where they met during their European tours. Miss Franceschi was engaged by Radiodiffusion Française for an American Festival on June 7 in Paris, to play the MacDowell D Minor Concerto under the baton of Jean Girardino. On May 26 she was heard over Radio Rome in the Beethoven Third Piano Concerto, with Carlo Maria Guilini, conductor. In Turin she recorded an album of music of Cimarosa, Scarlatti and Galuppi for the Cetra Co.

music is typical of the nineteenth century, but some of its pages are worthy of being revived.

Another commemorative concert was given on the radio, with the performance of some beautiful chamber music by Antonio Sabino, well known composer and conductor, who lived for several years in America and died in 1947 when only about fifty. He also left two scores of lyric operas, and one may hope some theatre will perform them in the near future.

While choral activities, save in the Church, have somewhat languished, chamber music is cultivated all over Italy. In every town there are musical associations offering series of concerts with soloists, chamber music ensembles and orchestras. The most famous of these groups in Milan are The Società del Quartetto, the Amici della Musica, the Teatro del Popolo, the Associazione per la musica da camera, the Circolo Musicale Giovanile, the Camerata Musicale. Two permanent chamber orchestras give weekly concerts at the Teatro Nuovo and at the Angelicum. The second is for the most part (except the contrabasses) a women's ensemble, entrusted to Gerelli, permanent conductor, who has succeeded with patient and almost daily rehearsals in raising it to excellent artistic level. Thus the Angelicum orchestra has been able to offer most interesting performances with samples of rarely performed composers, such as Marcello and Carissimi, and other beloved ancient and modern masters.

Music at Milan Fair

At the "Fiera di Milano" a series of symphonic and vocal concerts takes place every night in the large hall of the Auditorium at the fair. The innumerable public outside the room can listen too, as a special amplification apparatus broadcasts the music throughout the alleys and pavillions of the exhibition.

In Rome chamber music concerts are given at the Accademia di Santa Cecilia and at the Teatro Elisee; in Naples for the Associazione A. Scarlatti, in the hall of the Conservatorium; in Florence at Palazzo Pitti, in the Sala Bianca; in Siena at the Accademia Chigiana, the residence of an excellent Superior School of Music, with summer courses for students, soloists and conductors. Popular are the Quartetto della Scala, the Nuovo Quartetto Italiano and the Trio of Trieste, the latter two young musicians of first rate qualities.

Florence "Musical May" Opens

This year Florence has seen the revival of the Maggio Fiorentino (with Votto as superintendent) inaugurated on April 27 with a beautiful performance of Mussorgsky's Khovanstchina conducted by Gui. To mark the anniversary of 1948 an opera by Verdi dear to our ancestors was performed, The Lombards at the First Crusade, conducted by Serafin. Other works by Donizetti, Malipiero, Cocteau and the group of Six, by Perosi, Wagner and Strauss were to follow, besides symphonic and chamber music concerts. There was also to be a congress dealing with the problems of contemporary music.

Marchini Management Books Artists in Europe

Among prominent impresarios of postwar Italy is Dante Marchini, former head of the nation's Artists' Union. Mr. Marchini, besides placing artists with the major opera and concert organizations of his own country, also books artists in South America and Portugal. His associate is Guido Sampaoli, who has been superintendent of the Rome Opera and of the San Carlo Opera in Naples.

Artists under this management include the conductor Tullio Serafin; Lilly Windsor, American soprano, for Italian engagements; Giacinto Prandelli, tenor; whose current schedule includes an appearance on June 10 at La Scala under Toscanini in Boito's Mefistofele; Gino Bechi, baritone of La Scala and the Rome Opera; and Giulio Neri, outstanding Italian basso.

Assays Chances for U. S. Singers in Italy

What is the post-war situation in Italy as regards young American singers going over for operatic experience, as they did prior to 1939?

J. J. Vincent, who has made two stays there within the year, both of several months in connection with the debut of Lilly Windsor with the Rome Opera, believes that a realistic picture should be given to hopeful neophytes.

"The truth is," he said, "that such opportunities in Italy are practically non-existent. There, paying opera engagements are almost entirely in theatres with government subsidy. In the reorganization since the war there are at present only three opera houses operating under this sponsorship — the Rome Opera, La Scala in Milan, and the San Carlo in Naples.

"Of these three, the government is concentrating on Rome, since the capital is the diplomatic center and the Italian city on which the eyes of the world are focussed. The allotment for this house is twice that for La Scala.

"Italy, despite the disasters of the war, is proud and tenacious of its lyric theatre. It is working hard to restore the magnificent tradition, and lavishing scarce funds on it. In Rome I saw a production of Weber's Oberon as spectacular as any I have ever attended.

"Dr. Nicola De Pirro, director-general of all government theatres, plans to budget funds to some smaller opera houses—those proving grounds of young singers—but they will be strictly for the development of native-born artists.

Opera Provides Employment

"Besides wanting to aid their own new talent, the Italians have another reason for being nationalistic in music. Jobs in theatres help with the unemployment problem. An opera house gives employment not only to principals, conductors, chorus directors and the like, but to orchestra players and ballet dancers, stagehands and other workers. The orchestras used to number about 80 players; now they have been stepped up to 90 or at Rome Opera to 110.

"It is inspiring to see how all these members of the company work together. From noon to midnight, in any of the big opera houses, rehearsals are going on constantly. They feel privileged to be a part, however small, of this great art movement. Operas have seven or eight complete rehearsals, not counting going over rough places and special scenes.

"Nevertheless, Lilly Windsor, when rehearsing for her first Marguerite, was put through her paces only twice before being given the accolade of 'ready to go on.' Great credit must be given to her voice teacher, Olga Eisner, her coach, Hans Bruck, and Italian diction teacher, Evelina Colorni, for the preparation they gave her.

"After her five performances and a concert appearance, on April 3 she was signed up for another season, before any of the Italians had been re-engaged. Her case, however, was something of an exception. Gabriele Santini, general manager of the Rome Opera, told me that since her engagement he had had hundreds of letters from other Americans asking for a similar chance. Thirty-two of these were auditioned—and not one engaged.

Exchange Policy Discussed

"There has been some talk of an exchange policy for singers between Italy and the United States, but the Italian officials say this is difficult because there the government holds the purse strings and controls opera companies.

"Singers will, of course, debate whether the situation is justified or not. The Italian viewpoint is that they are not being nationalistic, but only preserving the national character of their opera. No doubt they think that if America, with such great resources, desires to promote young singers, why should it not concentrate on operatic opportunities on this side of the water?"

M. L. S.

RAY LEV

"First Rank Of Young American Pianists"

New York Times, Nov. 8, 1947

REVIEWS FROM EUROPE

LONDON, MORNING POST—FRANCIS TOYE:
PLAYER OF GREAT IMAGINATION. . . . In the Beethoven there was astonishing power and beauty. In the Brahms pieces Miss Lev not only impressed but charmed us . . . roused her audience to great enthusiasm.

AMSTERDAM, THE TELEGRAAF:
Ray Lev belongs to the company of the really great masters of her instrument.

BRUSSELS, LE FACE A MAIN:
This young American proved herself to be a great artist. . . . A very striking success and richly deserved.

PARIS, JOURNAL DE DEBATS:
Ray Lev's success in the Franck Prelude, Choral and Fugue surprised us by its quality and she was obviously inspired. We left the hall convinced that Ray Lev could scale any heights

ZUERICH, NEUE ZUERICHER ZEITUNG:
Ray Lev possesses a powerful and impulsive pianistic talent, splendid ability and can accomplish everything.

PRAGUE, PRAGER TAGBLATT:
The sensational American with a varied programme, a phenomenal technique and repose, can be a cultural example to our old Europe.

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"There is only one word to describe his superb artistry—terrific." ***Glasgow Bulletin, Nov. 7***

"His recital is one which will not easily be forgotten." ***Sheffield Telegraph, Nov. 9***

"Man with a miracle voice." ***Liverpool Express, Nov. 10***

"Without doubt one of the finest singers of the day." ***Birmingham Dispatch, Nov. 15***

SCANDINAVIA

"The audience was mad with enthusiasm. The marvellous singer who, in his recitals, had shown unusual musical versatility, gained another victory in a special performance at the Royal Theatre of 'Porgy and Bess.' He is worthy of comparison with Chaliapin." ***National Tidende, Copenhagen, Oct. 12***

"One must search one's memory for a long time to find such a singer! Or, to put it more correctly, such an artist!" ***Morgenbladet, Oslo, Sept. 20***

"A great singer, an artist who in every way reveals musical culture, and who lays the public at his feet." ***Aftenposten, Oslo, Sept. 20***

"More than a singer with a great and amazingly beautiful voice: he is an artist, an artist to his finger tips." ***Dagladet, Oslo, Sept. 20***

"Without doubt one of the great masters of the art of song." ***Aftontidningen, Stockholm, Sept. 27***

"It was a musical feast which one can count on one's fingers and then go home and make a note on the calendar." ***Dagens Nyheter, Stockholm, Sept. 27***

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"He demonstrated that he knows how to sing equally well everything from Scarlatti and Handel to Moussorgsky and Lieder of Brahms. His success was so great that the demand for encores never stopped." ***Risorgimento Liberale, Rome, Oct. 19***

"A voice passionate and romantic in coloring. An actor of the first rank. The sonority and sumptuousness of his vocal organ are rarely to be heard today—full, warm, rich in nuance and of extraordinary depth." ***Corriere Lombardo, Milan, Oct. 28***

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CENTRAL EUROPE:

Musical Revival Seen

By ERWIN KROLL

Berlin

Music is fostered wherever possible throughout the country, as a means of escape from the pitiless present. However, outside of Berlin, partly because of the strict separation of the occupation zones, the communities are mostly self-supporting in their musical activities.

In Munich, where the Prinzregenten Theatre is still standing, an attempt is being made to continue the glorious operatic tradition of this city. After the war new faces emerged as general manager and conductors of the Opera, since Clemens Krauss was not allowed to return to his old position and Hans Knappertsbusch was deemed "undesirable" for a long period, though lately he has appeared occasionally as a guest-conductor. A third former conductor, Oswald Kabasta, passed away.

For the Opera, which at first gave the usual standard repertoire three younger conductors were appointed: Bertil Wetzelsberger, Ferdinand Leitner, and Georg Solti. The two first mentioned later went to Stuttgart, but Solti, a Hungarian who received his musical training from Dohnanyi and Kodaly, has quickly grown into a conductor who is acclaimed by his audiences.

Since the appointment of George Hartmann as General Manager of the Opera, the repertoire has undergone a rejuvenation. Janacek's Katja Kabanova was included in the repertoire and proved victorious due to its music, though it lacks the dramatic impact of the same master's Jenufa. Especially happy artistically, was the performance of Mathis der Maler, by Hindemith, under Solti and Hartmann. The best singers of the company were heard in an ensemble which included Hans Reinmar, Franz Voelker, Lorenz Fehenberger, Maud Cunitz and Elisabeth Lindermaier.

Concert life there receives its strongest inspiration from Hans Rosbaud, who heads the Munich Philharmonic. His conducting recalls the fanatical objectivity of Mahler. Rosbaud is closely allied with the music of our time. His programs are supplemented happily by the matinees arranged by Karl Amadeus Hartmann, where contemporary music of all nations is performed in colorful and carefully chosen selection.

The Union of Munich Musicians has instituted the Studio for Contemporary Music, headed by Joseph Haas, who is also the director of the Munich Hochschule fuer Musik, now housed in the Villa Stuck. Besides this composer another famous late-romantic lives in Munich, in a Home for the Aged: Hans Pfitzner. In spite of his 79 years he has lost nothing of his militant spirit. His works do not appear in programs as frequently as before.

In spite of the efforts of progressive circles, and the fact that the contemporary composers Carl Orff and Werner Egk have their following in Munich, the audience prefers traditional fare.

Stuttgart Is Conservative

A conservative trend is also prevalent in Stuttgart, where the Opera House survived destruction. Nevertheless, the Opera, under the direction of Bertil Wetzelsberger and with Ferdinand Leitner as the other conductor, has gained new impetus. Wetzelsberger was the first in Germany to attempt a performance of Hindemith's Mathis der Maler. He produced the work in a stylized and abbreviated version, which nevertheless was artistically of great importance. He also gave the first performance of Orff's Bernauerin, a work which deviates strongly from the usual operatic type, being close to the old Bavarian "mystery" plays. (Orff himself did not agree completely with the performance, in which his daughter sang the title role.)

It also speaks well for Wetzelsberger's courage that he revived Debussy's Pelleas and Melisande. The two title roles were given by two promising young artists—Wolfgang Windgassen and Lore Wissmann. Conducted by Leitner, Wagner's Meistersinger was revived for the first time by any theatre here since the war, but in a "chamber music style" and as a comic opera. The Stuttgart Opera orchestra has a leading place in the concert life of the city, and a Chamber Orchestra, led by Karl Muenchinger, is also gaining in influence.

In Karlsruhe the opera house was destroyed. A concert hall has been adapted for theatrical purposes. Otto Matzerath is trying to reorganize the musical life. His latest operatic production was Wagner-Regeny's Der Guenstling (The Favorite).

REUNION IN VIENNA. After a successful recital at the Mozart-Saal on her concert tour of 11 European countries, Elisabeth Davis, American soprano, meets Joseph Marx, right, Austrian composer. Looking on, as he shows Miss Davis some of his latest compositions, is Martin Taubmann, Director of the Centropa Concert Organization. (Photo by Blaha, Vienna.)

In a better position is Heidelberg, one of the few German cities which was spared by the ravages of war. Here the conductor Egon Lindemann heads the concert and operatic activities, and the avant-garde composer Wolfgang Fortner has a devoted following.

Mannheim and Darmstadt are in ruins; music therefore can only flourish very modestly. However, the daring Richard Laugs as conductor has done an admirable job in organizing summer courses in Castle Kranichstein, where admirers of old and contemporary music have gathered from the whole of Germany and where a conductor of world repute such as Hermann Scherchen performed.

Frankfort-on-Main Has Active Radio

The musical life of Frankfort A.M. has not yet recovered its old momentum. But the interest in modern music is constantly revived by Radio Frankfort, which in collaboration with the municipal theatres presented modern music weeks during the past years which gave an impressive cross-section of contemporary music. Bruno Vondenhoff, general manager and first conductor, produced Hindemith's Mathis der Maler in the presence of the composer.

The concerts of the Museum Society are endeavoring to present contemporary music.

In neighboring Wiesbaden the State Theatre, a pompous building of the Kaiser's era, has been released for opera. Thanks to Ljubomir Komanski, important musical events take place there which have included the world-premiere of Hans Gal's cantata De Profundis, conducted by Otto Schmidtgens. The composer, who escaped to England in 1938, was present.

In Kassel and Nuernberg

Since the Opera House at Kassel, like that at Darmstadt, was destroyed completely, performances in the former place are given on auxiliary stages. But the conductor Richard Kohtz, who heads the musical life there, had the courage to perform contemporary works like Hermann Reutter's Dr. Johannes Faust and Jaromir Weinberger's Schwanda. Stravinsky's History of a Soldier (also tried in Kassel) was not too happily produced, though this work is given on many German stages.

In Nuernberg the opera house is one of the few buildings which are still fairly intact. The most important event there in recent years was a Contemporary Music Week in which besides well-known foreign composers, the "younger" German generation—composers such as Reutter, Hoeller, Degen, Kaminski (who has died lately), Hessenberg, Pepping, Genzmer and Fortner—was represented.

Baden-Baden Has French Color

The musically most alive city in the French zone is Baden-Baden, where the Suedfunk (Radio), with Gotthold Ephraim Lessing as its conductor, propagates contemporary music effectively. Many visiting French orchestras, ballet groups, chamber music ensembles and well known soloists give the musical scene a special flavor. Guest conductors came from Switzerland—Hermann Scherchen and Paul Sacher—and from America,—Otto Klemperer, who later was appointed director of the Opera in Budapest.

Smaller cities in the French zone are ambitious to participate in the musical activities. Constance had a well attended Music Week. At Freiburg-in-Breisgau the newly founded Hochschule fuer Mu-

(*Continued on page 24*)

An article by Erwin Kroll describing the present state of music in Berlin appeared in the issue of Musical Courier for Feb. 1, 1948.

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ERIC ROSENBLITH

Violinist Heard in First Post-War New York Recital, Jan. 21, 1948

. . . Mr. Rosenblith's tone blossomed forth in its full beauty, being consistently warm, sonorous and pure. . . . The bowing was remarkably deft and controlled in all of the violinist's performances . . . technically he gave a brilliant account . . . being secure and virtuosic in all of its most exacting measures. Mr. Rosenblith's playing was invariably that of a sensitive artist with an inherent gift for the violin.—N. S., NEW YORK TIMES, Jan. 22, 1948

. . . brilliant, resonant tone and top-level facility.—John Briggs, NEW YORK POST, Jan. 22, 1948

A young violinist of unusual technical competence . . . formidable accuracy in the left hand, plus a strong, smooth bow arm . . . carefully planned, sensible interpretations of a solid, uncompromising nature . . . extraordinarily well executed. . . . —A. W. P., THE NEW YORK SUN, Jan. 22, 1948

. . . controls the mechanics of the violin with considerable distinction. His tone is sensitive and beautiful . . . manages tricks of bowing with expertness.—Arthur V. Berger, NEW YORK HERALD TRIBUNE, Jan. 22, 1948.

GERTRUDE LINDHORST

SOPRANO

in recital in Times Hall, April 4, 1948

Excerpts from the Press:

The quality of her voice was likable. . . . Her interpretations were honest and sincere.—*New York Herald Tribune*

The young singer's voice is quite rich in timbre and she sings with unfailing earnestness. . . .—*New York Times*

Gertrude Lindhorst has a warm, impressive soprano voice . . . her future is promising, for she sings with beautiful artistic earnestness with a devotion to the music which left its impression on the audience. —*New York Staats-Zeitung und Herold*

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SEASON 1948-49

June 16th, 1948	Third consecutive Lewisohn Stadium appearance as soloist with the New York Philharmonic-Symphony, under the direction of Fritz Reiner, in performance of Grieg Piano Concerto.
June 20th, 1948	Concert during inaugural ceremonies for Dr. William R. Ross as president of the Colorado State College of Education, Greeley, Colorado.
August 6th, 1948	Soloist with Vermont State Symphony Orchestra, Alan Carter conducting, in performance of Brahms' Second Piano Concerto, Burlington, Vermont.
August, 1948 to January, 1949	Concert tour of Europe, opening with performance at Scheveningen, Holland, on August 23rd.
January 28th, 1949	Carnegie Hall, New York.

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War-Torn Palestine Keeps Love of Music to Fore

By DR. PETER GRADENWITZ

[The following report was received before the outbreak of hostilities which followed declaration of the new State of Israel.—Editor's Note]

Tel-Aviv

Communications have been badly hampered for some time in the Holy Land. Even before the termination of the British Mandate, one was able to travel on the highways only in armored buses. There was unrest at the borders, and Arab gangs would not let one walk in the streets of the Holy City even in peacetime. While sitting in a Tel-Aviv or Haifa concert hall one would hear at some distance the roaring of guns and the shots of the snipers. . . .

Yet the theatres have been full of enterprise, the symphony orchestras played to packed houses, the recitals drew capacity audiences. Joseph Rosenstock, Bernardino Molinari, Ernest Ansermet, Charles Münch, and Leonard Bernstein were announced as guest conductors of the Philharmonic this season.

Molinari conducted two world premieres of Palestinian compositions this season: the first was Joseph Gruenthal's choreographic poem Exodus, written for baritone and large orchestra and culminating in a colorful Dance of Miriam (Karl Salomon was the excellent baritone soloist). The other was a cheerful little Capriccio by Izhaq Edel.

Highlights of the Philharmonic season were the concert with Zymon Goldberg. Under Rosenstock he gave a fine reading of the Brahms Violin Concerto and in a chamber orchestra concert conducted and played concertos by Bach, Mozart, and Haydn. In a recital, accompanied by Frank Pollak, he included music by Tartini, Bach, and Beethoven, and premiered a contemporary work of interest, Franz Reizenstein's Prologue, Theme, Variations, and Finale. Another brilliant visiting violinist was Bronislaw Gimpel, who excelled in his reading of Tchaikovsky and Mendelssohn works with the orchestra.

At a subscription series the youthful Ida Haendel made her first appearance in this country and fully justified the high praise bestowed on her by critics in Europe and America. In recital we heard the American basso Sidor Belarsky in Russian, English, and Hebrew songs. This artist was warmly received here and made a rather adventurous tour to the Cyprus Detainee Camps. Mayme Richardson, soprano, is the first Negro artist to appear in this country; her spirituals were impressive. Both artists also sang with the Popular Symphony Orchestra, an organization sponsored by the Labor Federation and conducted by Marc Lavry and George Singer.

After Menahem Pressler's success in the United States, news was received that a Palestinian singer, the baritone Paolo Gorin, had been engaged to sing at La Scala, Milan.

Brussels Has a Great Spring Music Festival

By FRANCIS DE BOURGUIGNON

Brussels

To conclude a very active season, the Philharmonic Society decided to organize a festival similar to those of Salzburg and Edinburgh, on a large scale. Marcel Cuvelier, extremely prominent in musical activity in Belgium, got up a very ambitious program. From April 10 to May 28 more than 50 concerts were given. When one thinks that the population of Brussels is barely a million, this is a remarkable effort. The success was sensational.

Erich Kleiber conducted Beethoven's nine symphonies and the Vienna State Opera with all its singers, chorus, ballet and orchestra gave Cosi Fan Tutte and Le Nozze di Figaro superbly.

Besides this, Désiré Defauw led our National Orchestra in several concerts. The "Seminaire des Arts" under André Souris announced six concerts of contemporary music. Monteverdi's Orfeo was produced. An integral execution of Bach's "Wohltemperierte Klavier" was also offered by the harpsichordist Isabelle Nef.

The Belgian Radio during the same period gave some especially interesting concerts; recitals by Milstein, Brailowsky, Francescatti, Casadesus and many others completed the bill. All these events took place at the Palais des Beaux Arts, where at the same time the wonderful arts collection of the Munich Pinacotheque was exhibited.

Holland Looks Forward To Summer Music Fete

By FRITS NOSKE

The Hague

Holland, having completed an important winter music season, has high hopes for the success of its summer festival in Scheveningen and Amsterdam, between June 15 and July 15, details of which have already appeared in this publication. The summer season at the seaside resort really gets under way on June 2.

JOHN CREIGHTON MURRAY, American violinist, visits Eduard Van Beinum, musical director of the Concertgebouw Orchestra in Amsterdam. Mr. Murray made several appearances with the orchestra recently. After a tour of Europe he will return to the United States next fall for his first tour here since the war under the management of National Concert and Artists Corporation.

In the period now ending, the chief orchestral seasons again took place in Amsterdam (Concertgebouw Orchestra) and in The Hague (Residentie Orkest). Celebrities of all countries visited here—Neveu, Uninsky, Casadesus, Milstein, Ferrier, Panzera, Bartlett and Robertson, Eugene Conley, Peter Pears and Benjamin Britten.

Between May 19 and 29 the First International Music Contest for Song, violin and piano took place at Scheveningen (still in progress as this was written, and the results to be reported later). The jury included celebrities from many countries—Menuhin, Milstein, Vasa Prihoda, Leonard Bernstein, Carl Friedberg, Rudolf Firkusny, Marguerite Long, Ninon Vallin, Jo Vincent, Anny Konetzni, Sara Scuderi and others.

Concertgebouw's 60th Anniversary

In May the Concertgebouw Orchestra marked its 60th anniversary with four concerts under Eduard van Beinum and Pierre Monteux, Casadesus and Menuhin being among the soloists. In one of these Monteux conducted the Third Symphony of Willem Pijper, this country's former leading modernist, who died in 1947.

Another recent event was Van Beinum's performance of the Requiem "In Memoriam Matris" by Willem Landré, Dutch composer, who died in January. This was in the regular Concertebouw season, which also included under his baton the Seventh and Eighth Symphonies of Bruckner, Rudolf Mengelberg's Magnificat for contralto and orchestra, finely sung by Annie Woud, and Britten's interludes from Peter Grimes.

(*Continued on page 25*)

HERBERT JANSSEN

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"Mr. Janssen's mastery of good singing is exceptional."
Olin Downes, New York Times, Nov. 22, 1947

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Columbia University's Festival Premieres New American Scores

By DR. HENRY W. LEVINGER

From May 13 to 16, inclusive, Columbia University presented its fourth Festival of contemporary American Music, under the auspices of the Alice M. Ditson Fund. Besides sponsoring these programs and commissioning works to be performed therein, the Ditson Fund also bestows an award of $1,000 upon a conductor who made a particular contribution to advancing American music and American musical institutions. The award this year went to Dean Dixon, who has been active for several years in projects to bring symphonic music to larger audiences.

In a presentation ceremony taking place during the intermission of the closing orchestral concert, in which Mr. Dixon appeared at the helm of the CBS Symphony, the acting president of Columbia University, Dr. F. D. Fackenthal handed him the award, citing him as one who "both as artist and citizen has brought distinction to the American scene."

This concert, on May 16, included the world-premiere of Wallingford Riegger's Symphony No. 3, which was commissioned by the Ditson Fund. With the exception of the second movement the work is consistently atonal, using the twelve-tone technique. But, in spite of these dissonant characteristics, it has beauty of sound. As an effort in orchestral coloristic effects the work ranks high. Its rather delicate thematic material is used with mastery, a profound knowledge of contrapuntal structure and a deep sense of the formal essentials of symphonic writing. In the second movement, a moving and inspired orchestral chant, Mr. Riegger foregoes atonality for the sake of imaginative lyricism.

Another world premiere was Quincy Porter's Concerto for Viola and Orchestra, exquisitely played by Paul Doktor. His beautiful tone, clean and reliable technic and convincing musicianship helped the work to a rousing success. Mr. Porter knows how to build a haunting melodic line, and to sustain lyric feeling. The opening *Adagio* begins with the solo instrument stating the introspective melodic theme; the orchestra, taking it up, is joined by the solo viola which, so to speak, intersperses its comments. The *Allegro* sees the viola again the sustainer of the melody, while the orchestra supplies the rhythmical driving force. The *Largo*, somewhat resembling a funeral march, again sings a beautiful melodic line in which the viola and orchestra share equally. The closing *Allegro giusto* is written in dance-rhythms and brings the work to a brilliant climax and close. Though original in its design, Mr. Porter's musical language recalls that of French masters such as Chausson in its delicacy of coloring and finesse of tonal hues.

The program closed with Robert Ward's Symphony No. 2. The work of a full-blooded musician, this symphony should not have difficulty in entering the regular symphonic repertoire. Rather popular in its thematic material, built with a great sense of effectiveness, it enthralls the listener from the first measure. It is a melodious work, rooted in the rhythm of the American musical idiom, and in its slow movements touching in its melodic simplicity. With the brilliantly orchestrated last movement, in which the ornate orchestration successfully covers the rather meager thematic material, the work scored immediately. All three composers were present and had to take bows.

JACQUES DE MENASCE

Composer and Pianist

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Choral and Organ Novelties

The festival opened on May 13 with a concert of choral and organ music, in which the Princeton University Chapel Choir (Carl Weinrich, organist and choirmaster) participated. The first half was an organ recital with Mr. Weinrich as soloist. He presented shorter organ pieces, including Roger Sessions' Chorale, Walter Piston's Chromatic Study on the Name of Bach, Hubert Lamb's Toccata, Cecil Effinger's Prelude and Fugue, Paignion by Richard Donavan, and Paul Hindemith's First Sonata in E flat minor.

The scores, particularly the able one of Hindemith, illustrated various facets of the modern organ. Weinrich victoriously overcame the shortcomings of an instrument which did not allow the full realization of his artistic intentions due to its technical limitations.

The second part of the concert was given over to the world-premiere of Roy Harris' Mass for Men's Voices and Organ. As Mr. Harris himself noted in his program summary, the work "was written at the request of Dr. Charles Courboin, director of St. Patrick's Cathedral (in New York). It is in every sense of the word a formal mass, but all the materials have been extracted from prototypes of American folk songs." It would be difficult to say that this process of secularization of the musical material is invariably becoming to the religious feeling of the work. It is, however, interesting throughout. The appliance of the more or less linear homophony to the vocal parts, its prevailing declamatory character, and the omission of too complicated contrapuntal designs give it a special flavor. The dramatic impact, especially of the last three sections of the work, is of telling power. A competent performance afforded the work an impressive, if not completely persuasive hearing.

New Chamber Music Works

On May 14, the Juilliard String Quartet (Robert Mann, Robert Koff, violins, Raphael Hillyer, viola, Arthur Winograd, cello) played the world-premiere of Lukas Foss' Quartet in G. It is remarkable for its nobility, its structural conciseness and its melodic inspiration. It is a one-movement, variation work in four subdivisions crowned by a fugal finale. The theme itself, stated in the second movement, which also includes five variations, is of simple and touching immediateness. The work opens with a maestoso introduction of pastoral character, which is interrupted by light and gracious figurations of almost Mendelssohnian character. The score shows a slight influence of Copland in its rhythmic patterns. The Juilliard Quartet gave it a striking, perfect performance, which brought the composer an ovation.

Next on the list was Robert Palmer's Sonata for Two Pianos, played by Beveridge Webster and Leonid Hambro. In its percussive style, and with only very little contrasting material to allow one to relax from the perpetual rhythmical onslaught, this composition, though expertly written, becomes monotonous after a certain time.

Harold Shapero's Quartet No. 1 was well received by the audience. It has romantic leanings, especially in the first movement. The second is dance-like and the third deeply moving in its inspired lyricism, which in the beginning recalls Moussorgsky. The closing section is like a serenade and brings the work to an effective close. The composer had to take a bow.

Folk Music Evening

An evening of folk music was presented on May 15. Played and sung by Mrs. Texas Gladden, Virginia ballad singer, Hobart Smith, Virginia mountain fiddler, Jean Ritchie, Kentucky mountain dulcimer player, Brownie Maghee, North Carolina blues-guitarist, Vera Hall, Alabama spiritual singer, Dan Burley, blues-pianist, Peter Seeger, topical ballad singer, and with Alan Lomax as narrator, the panorama of American folk music was unfolded in all its colorfulness and variety.

NAACC Makes Annual Awards

Eight awards for achievement and furthering of American music were made again this year by the National Association of American Composers and Conductors, of which Robert Russell Bennett is president. Charles Ives, 74-year-old American composer, was awarded the Henry Hadley Gold Medal by the group's Committee on Awards and Citations. Citations were awarded to Henry H. Reichhold, president of the Detroit Symphony; Dr. Karl Krueger, conductor and musical director of that organization; Geoffrey O'Hara, composer, for organizing the Composers-Authors Guild within ASCAP; William Schuman, composer and president of the Juilliard School of Music, for reorganizing the composition department of that institution; Dr. Douglas Moore, composer and professor of music at Columbia University, for work with the Festival of American Music at that institution and with the Composers Forum; Frederick Fennell, of Rochester, N. Y., for conducting American scores at the Eastman School of Music and his work with the recent All-Texas Composers Festival; and Charles Triller, president of the New York Philharmonic-Symphony Society, for his assistance to the late Henry Hadley in programming American music while the latter was associate conductor of that orchestra.

MARGOT REBEIL,
exponent of absolute music for voice (the Haussermann Concerto for Voice and Orchestra was written for her), is giving concerts in England, Holland, France and Scandinavia, including performances of the Voice Concerto and solo recitals devoted to contemporary American music. She will be one of the American musicians at the Festival of the I. S. C. M. in Holland. She plans to bring back examples of contemporary European voice literature. (Photo by Marcus Blechman.)

Busch Patron for Delta Omicron

Alpha Chapter of Delta Omicron at the Cincinnati Conservatory of Music now has Dr. Fritz Busch as a National Patron. Installation was May 9 at the Queen City Club. Sherwood Kains, Patron of Eta Chapter, College of Music, sponsored Dr. Busch. Installing officer was Mrs. Lester A. Aue, Alpha Province President. Dr. Busch was in Cincinnati to conduct the annual May Festival.

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BRITAIN

(Continued from page 10)

given by frequent change of singers. Excellent artists have appeared from opera houses in Italy and other countries, and leading roles are played by British singers and those from the Dominions. The chief conductor largely responsible for this successful season is Alberto Erede.

Sadler's Wells Theatre—at a very low scale of prices—gives excellent opera in English with a large and varied repertoire. Several of its singers have recently been promoted to leading parts at Covent Garden. There is also a young ballet company there, which is rapidly making its mark.

Vaughan Williams' Sixth Premiered

Among the various London music organizations, pride of place must be given to the Royal Philharmonic Society, now in its 136th season. It is giving eight concerts at which the Royal Philharmonic Orchestra, generally under Beecham, plays on six occasions and the BBC Orchestra under Boult at two. It was on one of the latter, April 21, that an event of major importance took place—the first performance of Vaughan Williams' Symphony No. 6. Those of us who are great lovers of his Fifth Symphony, which many consider one of the most sublime works in English music, reflecting a calm and serenity compelling in their beauty, hoped that Williams would continue this mood. Instead, he has reverted to the austere style that characterized his Fourth Symphony, but has produced a work that has many strikingly original features and must be studied and heard several times before any final judgment can be passed on it. In mastery of orchestral technique, it is a triumph for a man of 75, and the composer was rightly accorded an ovation.

Other active groups are the Royal Choral Society under Sir Malcolm Sargent, and the Bach Choir under Reginald Jacques (whose performance of the St. Matthew Passion on March 14 was instinct with the reverence due to the great master).

Two New Groups

Of more recent formation is the Henry Wood Concert Society, organized as a tribute to the late great musician. A magnificent performance was given of Mahler's monumental Eighth Symphony with the full BBC Orchestra, Chorus and additional choirs. Its first performance in this country was in 1930, conducted by Sir Henry.

Another recent group is the New Era Concert Society, formed to carry on the scheme, so splendidly originated by the late Mrs. Courtauld, of introducing new or unfamiliar works at prices within the scope of all concertgoers. The music advisor is Richard Austin, who conducts some of the concerts, though foreign conductors such as Dobrowen and Klemperer have also been invited. Among the less familiar works played were Stravinsky's Concerto for Strings, Milhaud's Concerto for two pianos, Scriabin's Poème de l'Extase, Handel's Acis and Galatea and Mozart's C minor Mass.

At one of the BBC concerts Honegger's much debated Joan of Arc at the Stake was introduced to London. It has had considerable success elsewhere, but in London it had a bad press.

Another work new to England was Le Vin Herbé, a dramatic cantata by the Swiss composer Frank Martin. It is based on the Tristan legend, but is as unlike Wagner's version as one can imagine, being written for an orchestra of seven strings and a piano. This enterprising production was given by the Morley College Concert Society, whose president is Professor E. J. Dent, so well known as a writer on musical matters. The conductor was Walter Goehr and the soloists Victoria Sladen and Richard Lewis, both members of the Covent Garden Company.

Numerous distinguished soloists have given recitals, including the pianist Dinu Lupatti, who has had a fine success. The number of distinguished musicians from Europe who have visited us this year is exceptionally large and far too numerous to mention in full. A young singer from the Vienna Opera, Irmgard Seefried (who has sung in opera here) gave her first recital of Lieder. She has a charming personality and a really beautiful light soprano voice.

The concerts above referred to take place in Central London, which is very short of adequate concert halls. So far nothing has been done to replace the Queen's Hall, so ideal for music. A site has been mentioned near Regent's Park, but although a strong committee has been formed and part of the funds are available, no license has been given to build, and the project seems a long way off. This hall is being erected as a memorial to the late Sir Henry Wood; he in a talk with this writer a short time before his death, said that he hoped such a structure would be built to seat at least 3,000 people or more, so that symphony concerts could be given at reasonable prices. The only hall available for orchestral events here is the Albert Hall, too large except for the Promenade Concerts, when its floor space for "standees" enables an enormous number to be accommodated.

Many orchestral concerts, chamber concerts and similar are now given in outlying districts of Greater London—in places such as Watford, Wembley, Croydon, Wimbledon, etc. This decentralization undoubtedly attracts a considerable number of those who for various reasons are unable to come to Central London concerts except on rare occasions, and is a sound policy.

In conclusion, I should like to express the view that there should be an interchange of British and American artists on a far wider scale than at present. Our two countries have never before been so closely linked together, and it would be of inestimable advantage to both if this could be extended culturally. We have welcomed many American artists. To name only a few, Doris Doree and Virginia McWatters have sung at Covent Garden; Eleanor Steber with the Glyndebourne Company at Edinburgh. Muriel Kerr gave a highly successful piano recital at Wigmore Hall.

FRANCE

(Continued from page 13)

Introduced with great knowledge by H. L. de La Grange, works by Bliss, Priaulx Rainier, Alwyn, Rawsthorne, Britten, etc., were interpreted by such excellent artists as the Loewenguth Quartet and the pianist Helene Boschi.

We also had the pleasure of listening to a concert of American music upon the invitation of the director of cultural services of the Embassy of the U. S., Douglas Schneider. The very interesting program offered works of Virgil Thomson, Charles Ives, Leonard Bernstein, and Walter Piston

Excellent concerts of chamber music included a memorial to Claude Crussard, founder of the Ars Rediviva, killed tragically last year in an airplane accident. The Swiss pianist Edwin Fischer played a Prelude and Fugue by Bach with profundity of emotion and then directed magisterially the fugue for six voices from the Musical Offering. He also took part in a fine interpretation of the Fifth Brandenburg Concerto with the violinist Michele Auclair and the flutist Caratge as soloists. Jane Evrard, woman conductor of talent, led her instrumental group at a public concert and programmed classical and modern works, including the admirable Prières by André Caplet, sung by Irene Joachim.

The return of Francescatti in a recital at the Théâtre des Champs-Elysées, with his remarkable accompanist Artur Balsam, was a triumph. Whether in sonatas of Beethoven and Brahms, the Duo Concertante of Stravinsky, or works of Paganini, he impressed with the beauty of his playing, the sonority and high quality of his interpretations. An American violinist, Dorotha Powers, accompanied by Albert Hirsh, revealed incontestable gifts, excellent technique, vivacious temperament, and appealing personality.

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The second recital of Hilda Ohlin confirmed the remarkable opinion of the qualities of this American concert soprano. She is an artist of musicianly depths, possessing a voice that is pure, supple, ravishing in timbre, and whose interpretations captivate you by style, vocal surety and poetic beauty; all combine to grant her a niche in the strata of the elite musician.—Pierre d'Arquennes, EPOQUE, Feb. 20, 1948

The American concert soprano, Hilda Ohlin, whose first recital in Paris last October was given unstinting acclaim, again gave us real pleasure last evening. We wish to thank her for singing our language to such perfection in the Fauré imperishable melodies. It is always a supreme test. . . . Mlle. Ohlin gave us European premiere performances of the American composers Paul Bowles and Leonard Bernstein. These enchanted the listeners. Enormous success was hers, and many encores were demanded.—Dany Brunschwig, SPECTATEUR, Jan. 21, 1948

The voice of Mlle. Ohlin is well placed, used with complete knowledge and always at her command. She exercises a charm that is enticing. One can delight in all she chooses to sing. The personality of this artist inclines towards finesse and poetry. It is exceptional to so completely capture the Fauréen atmosphere.—Maurice Imbert, CETTE SEMAINE, Feb. 4, 1948

Without a doubt we are in the presence of an artist exceptional and unusual, whose art is pure art—sensitive and delicate in its persuasive expressiveness. These qualities are happily balanced with a timbre of voice quality that is sheer beauty, and the facility of an impeccable technique. She evoked an atmosphere poetically ideal for each composer—Bach, Mozart, Brahms and Fauré. Meriting special mention is her taste and artistry in works of the latter composer.—Pierre Leroi, OPERA, Jan. 28, 1948

The music, the voice of Hilda Ohlin, is musical charm. Mlle. Ohlin places the voice on the lips and conducts it with complete ability. . . . She is an artiste of rare quality. She is capable of bringing to fullest realization by the grace and interpretative quality of her artistry all the composers could desire. While listening to her one circles a world of poetry, delicate or intense. She has the rare talent of capturing, then portraying the most sensitive depths of the soul.—Maurice Imbert, ACTIVITIES MUSICALES, Feb. 1948

What a delightful evening we spent at Salle Gaveau with the American concert soprano, giving her second Paris recital. Her art, completely persuasive, charmed and excited us. Her vocal technique is perfected. She sang in all the languages with equal success; her interpretations were a musical delight and accomplishment. Her soprano voice is ravishing and of a delightful freshness. . . . She gave us a remarkable hearing of a Brahms group—particularly "La mort est une douce nuit", which one wished to have repeated. All the poetry and charm one could imagine or desire was lavished by Mlle. Ohlin in a group of our grand Fauré.—IMAGES MUSICALES, Feb., 1948

Hilda Ohlin, American concert soprano, veritably astounded her Paris audience with the so-perfect singing of the immortal melodies of Fauré. A voice of rare delicate beauty, technique certain and impeccable, and a moving musical sensitivity.—PAROLES FRANCAISES, March 12, 1948

Hilda Ohlin gave us an even more beautiful souvenir last evening because of the lovely memory we have of her Paris debut. . . . We know why she has been accorded phenomenal success in her few months here. She joins to a perfect style and a beautiful purity of voice a technique so accomplished, so suave, that all moods and patterns—the most evident to the most subtle—become her own rare possessions. These she in turn gives to her musically adoring audiences.—G. Juramie, SEMAINE a PARIS, March 24, 1948

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Central Europe's Music Revives

(*Continued from page* 19)

sik (where the master-flutist Gustav Scheck, the composer Harald Genzmer and the musicologist Willibald Gurlitt are the guiding spirits) exerts notable influence. In the northern part of the French zone, Mainz, though heavily destroyed, is again beginning music activities. Here a Collegium Musicum was founded, attached to the newly-opened University.

Hamburg Renews Activity

In the English sector, Hamburg is distinguished by the amount and liveliness of its musical activities. Eugene Jochum here often presents contemporary music in his Philharmonic concerts. Even more effective in their results are the broadcasts of the North German Broadcasting Corporation, which under the energetic leadership of its first conductor, Hans Schmidt-Isserstaedt, reach an audience throughout Germany. He also arranges public concerts which are very much in public favor and have special appeal through the international flavor of their programs. Among the soloists who are active in the English zone, the pianists Eduard Erdmann and Conrad Hansen deserve special mention. They occupy here the same position which Walter Gieseking has in the French sector.

The Hamburg Opera now has to perform in a wing of the former building, which otherwise was destroyed. Under its general manager Guenter Renner, it has quickly regained remarkable artistic heights. Britten's Peter Grimes, Kaufmann's Perlenhemd, Stravinsky's Geschichte vom Soldaten, Reutter's Saul, Orff's Der Kluge, and Gottfried von Einem's Dantons Tod were given impressive performances.

New Opera House Building

In Hanover, Franz Konwitschny is engaged in reviving the opera and concerts. Braunschweig, where Albert Bittner is the conductor, is in the throes of reconstructing the Opera House. On completion, it will be the most modern and biggest in Germany. In Magdeburg, music is confined to community centers. Detmold has become a magnet due to the Music Academy directed by Wilhelm Maler, which attracts many young musicians.

In the university city of Goettingen, Fritz Lehmann is the spiritus rector. He is especially concerned with the revival of Handel's operas, offered in festival performances. But he also presents contemporary works like Hermann Reutter's Luebecker Totentanz and Ballade der Landstrasse.

Of the stages of the Rhineland-Ruhr district, Düsseldorf is the only one not destroyed. Here Heinrich Hollreiser has enriched his operatic repertoire with Hindemith's Mathis der Maler and the local musical forces also participated in the 102nd Niederheinischen Musikfest. In Duisburg, Georg Ludwig Jochum, a brother of Eugen Jochum, is the conductor; in Essen the young Gustav Koenig. The latter has lately produced Hindemith's Cardillac and Honegger's Jeanne d'Arc. Dortmund's conductor is the rather aged but still very active Wilhelm Sieben.

The musical life of Cologne is activated by Guenter Wand, one of the most important of the young conductors in the Rhineland. Among contemporary German and foreign works he has presented were some by Walter Braunfels, who has returned to his post as director of the Cologne Musikhochschule. In the music division of the Cologne broadcasting station, the young Jean Meylan is active as the first conductor.

Coblenz offers many contemporary works during its Kulturwoche. Especially considered is chamber music, in the excellent interpretation of the Freund Quartet, very popular in western and south Germany.

In Dresden and Leipzig

Among the cities in the Russian sector, Dresden and Leipzig are particularly active musically. In Dresden the conductor Joseph Keilberth and the stage director Heinz Arnold have given the operatic scene individual features, in spite of the difficulties of locale. As evidence of this were the performances of operas by Richard Strauss, besides Blacher's Flut, Orff's Der Kluge and Dvorak's Rusalka. Keilberth also conducts the concerts of the Staatskapelle. Active also is the orchestra of the Dresden Philharmonic, conducted by Heinz Bongartz. A promoter of contemporary music who should also be mentioned is the composer Paul Thilmann, who arranged a series of contemporary programs, continuing the practice of the renowned "Aron evenings."

In Leipzig, Herbert Albert endeavors to perpetuate the great tradition of the Gewandhaus Concerts, while Gerhard Wiesenhuetter is active as the conductor of the radio station. The centenary of Mendelssohn was celebrated with special attention. Wilhelm Furtwaengler was engaged for a festival concert.

"Scandal" Marks Blacher Premiere

The musical head of the Leipzig Opera is Paul Schmitz; besides the usual repertoire, he gave the premiere of Boris Blacher's Nachtschwalbe (The Night Swallow), which caused something of a theatrical "scandal." The ill-feelings of the audience were directed not so much against the "neo-objective" music as against the rather bald libretto of Friedrich Wolf and the primitive staging.

Among smaller cities in the Russian zone, Rostock should be mentioned. It made an attempt to revive Rudolf Wagner-Regeny's opera Johanna Balk, which stylistically is between operetta and Handel's aria manner. Here we must end this partial report of the recovery of German music life, which because of space considerations had to be restricted to the most important events.

Vronsky and Babin to Make European Tour

Vronsky and Babin, duo pianists, have concluded a tour of 65 concerts. Among orchestral appearances were performances under Dimitri Mitropoulos and Hans Kindler. Besides recitals in the United States they played in Cuba, The Bahamas and Mexico (Mexico City, Pueblo, Monterey, Mexicali and elsewhere). Vronsky and Babin will fly to Europe in August for a three months concert tour of England, Holland and France, returning to America thereafter.

Mr. Babin's recent compositions include Hillandale Waltzes for B-flat clarinet and piano; his first string quartet had its premiere by the Fine Arts Quartet in Chicago; his song cycle, Beloved Stranger, for baritone, will be performed first in November at Town Hall by Mack Harrell with the composer at the piano.

Carmen Scalvini, Milanese Manager, Visits U. S.

Carmen Scalvini, president of ALCI (Associatione Lyrico di Concerti Internationale), one of the leading artist managements in Italy, with offices in Milano, recently arrived for a visit to New York after an interval of 10 years. Mme. Scalvini, an American by birth, has been surveying the musical scene in this country and is now arranging for appearances of European artists here and American artists in Europe.

Autori Revisits Poland

LODZ, POLAND.—Franco Autori, conductor of the Chautauqua (N. Y.) Symphony, is now concluding his second season introducing American music to Poland as guest conductor of the Polish State orchestras. On May 14, with the Lodz Philharmonic, he gave the Polish premiere of Gershwin's Rhapsody in Blue with Ligia Berezynska as piano soloist; and the first performance outside the United States of Marion Bauer's Symphonic Suite for String Orchestra, Op. 33.

Mr. Autori returns to the United States in June.

Musical Roundup

(*Continued from page* 21)

Budapest Opera Fetes Klemperer's Conducting

By FREDERIC SANDOR

Budapest

This season at the Budapest Opera has been dominated by Otto Klemperer, invited last autumn to conduct a Mozart opera series. He led Don Giovanni, Entführung aus dem Serail, Cosi Fan Tutte, and Marriage of Figaro, the last two with a new ensemble, and achieved a great success; the works have appeared frequently since that time. During the winter he left Budapest for a short while, but later returned to conduct Lohengrin, Tannhäuser, Fledermaus and Fidelio. Negotiations for his return next season were begun.

The first local performance of Britten's Peter Grimes took place last winter, and the effective score had another success in Budapest. Anna Bathy and Tibor Udvardy sang the leading roles. Janos Ferencsik conducted, Gustav Olah was stage manager, and the scenery was the work of Zoltan Fülöp. We also had some colorful ballet productions, staged by Charrat, ballerina of the Paris Opéra-Comique — Stravinsky's Jeu de Cartes, Ravel's Introduction and Allegro, and a work based on a Prokofieff piano concerto.

Klemperer had an equally great success in concerts. His performance of Beethoven's Ninth with the Municipal Orchestra had to be repeated three times. His two programs with the Philharmonic Orchestra—one a "Serenade" evening, the second consisting of Beethoven's Fifth and Brahms' B major Piano Concerto, with Annie Fischer as soloist—were also given twice.

Hermann Scherchen also directed two concerts, with these two ensembles. His interpretations of Bach pleased us most. But in Bartok's Second Piano Concerto, with the excellent Bela Nagy as soloist, the orchestral part did not come off so well.

Ricardo Odnoposoff, well-known violinist, again visited us and gave two solo evenings and one orchestral one before crowded audiences. Among Hungarian artists now living abroad who revisited Budapest was György Sandor; we greatly enjoyed his authentic playing of Bartok's Third Piano Concerto and his brilliant solo recital. The Lener String Quartet gave five evenings here, playing the Schumann Quintet with Sandor, and scoring also in the Debussy Quartet and that of Beethoven in C sharp minor. With the Philharmonic under Francis Fricsay they also essayed a work by Mortari for quartet and orchestra—not too successful.

Mrs. Reis Resigns as Chairman Of League of Composers

After serving for 25 years as chairman of the board of directors of the League of Composers, Mrs. Arthur M. Reis has resigned that post. She will, however, continue her affiliation with the organization as head of a new International Committee, which will further the presentation of American works in other countries and foreign ones here. Mrs. Reis, at a recent meeting of the board, the auxiliary board and national composer-members, presented a new slate of officers in her final report.

The list of officers, approved by the board, includes: Aaron Copland, new chairman of the board; Richard Franko Goldman, in new position of executive director; Mrs. Robert Woods Bliss, continuing as chairman of the auxiliary board; Robert Ward, chairman of programs; Nicolai T. Berezowsky, radio chairman; Donald Fuller, editor of the Composers News Record. A new Educational Committee was formed, with Henry Cowell as chairman.

From Our Readers

Says "Deputies" Are Going Out

London, April 1

To the Musical Courier:

On page four of your March issue, you relate an amusing story concerning the practice of sending deputies in English orchestras when a player has some reason for not attending a rehearsal. Although orchestral life in this country has suffered considerably from this practice in past years, I think that it should, in fairness, be pointed out that some orchestras have taken the steps to stamp it out. In the London Philharmonic Orchestra, for instance, the players are engaged on a permanent full time contract and are only permitted to send deputies for reasons of illness or when they have solo or chamber music engagements elsewhere. We consider that the two latter activities are beneficial to the players' development and, if well carried out, add to the prestige of our own organization. I believe that similar rules apply in the B.B.C. Symphony Orchestra. In fact, the bad old days are rapidly passing; as a result, the playing standards of English orchestras are steadily improving.

Yours faithfully,
THOMAS RUSSELL, Chairman,
London Philharmonic Orchestra, Ltd.

Comments on Rachmaninoff Fund Contests

Dear Musical Courier:

I was deeply impressed by your "Second Thoughts" reactions to the Rachmaninoff Fund awards [Page 3, issue of May 15] and quite agree with your estimate of the value of these contests. But I believe that if your representative had attended the preliminary hearing at Town Hall the day before and had heard, as I did, all the contestants play a varied and judiciously chosen group of solos as they were privileged to do under normal recital conditions, he would have been convinced that the final decision was eminently wise and that all concerned had been afforded an "equal chance" fully to demonstrate their qualifications in the field of piano artistry.

My own experience in judging for many years in the Juilliard School and the Naumburg preliminaries confirms me in the absolute fairness and excellence of the entire procedure.

Cordially yours,
CARL M. ROEDER.

Re: Mahler Bust Restored to Vienna

Beverly Hills, Cal.

To the Musical Courier:

In your issue of May 1, 1948, on Page 7, I find a brief item under the heading "Walter to Mark Restoration of Mahler Bust in Vienna." . . . Your article makes it appear that the bust that was dedicated on May 16 was the one that was removed by the Nazis at the time of their occupation of Vienna. This is entirely in error. That bust was destroyed in the course of the war and is no longer in existence.

The bust that was dedicated on May 16 was *my personal property.* It had been left in Vienna, along with my other possessions, when I left there in 1938. It was in the care of my stepfather, the painter Carl Moll, who removed it, together with many of my other belongings, in the latter part of the war to a neighboring house in Vienna. I located the bust there in the fall of 1947, when I went to Vienna in search of my property, and turned it over to Dr. Egon Hilbert, the present director of the Vienna Opera, to be placed in the opera house instead of the bust which was destroyed.

I should be grateful to you if you would amplify your item of May 1 to the effect that the bust which has just been unveiled in the Opera House at Vienna is MY gift.

Sincerely yours,
ALMA MAHLER WERFEL.

Muriel

RAHN

Soprano

EXCERPTS FROM NEW YORK TOWN HALL RECITAL, MAY 2, 1948

"The gifts of Muriel Rahn are numerous in the fields of both native vocal equipment and the ability to interpret a song with intelligence and skill. . . . As a stage personality Miss Rahn is favored with an attractive appearance and gracious manner which she fortunately combines with a dignified, serious approach to her art. She sang songs of many styles varying from Handel to Poulenc and each was performed with understanding.

"In addition, Miss Rahn has a youthful exuberance which can be mischievous, profound or dynamic as the occasion demands. It is easy to imagine her as Carmen in 'Carmen Jones,' a role she played on Broadway, yet she was convincing yesterday while singing 'Rejoice Greatly' from Handel's 'Messiah.'"
Harriett Johnson, New York Post, May 3, 1948

"Muriel Rahn displayed her pretty voice to good advantage in Town Hall yesterday afternoon. In such songs as Franz's 'Im Herbst' she showed a smooth legato, in Berlioz's 'L'Absence' some admirable high notes, and in Strauss' 'Allersellen' a well equalized production."
Irving Kolodin, New York Sun, May 3, 1948

"Her voice indeed, is pleasing, and was in good form . . . the tone was firm and the quality appealing. Good English diction and a sense of thorough understanding were apparent in what she sang . . . and vocal and interpretive color were more pronounced."
Francis D. Perkins, N. Y. Herald Tribune, May 3, 1948

"Her program was carefully prepared and she showed herself far more serious in approach than she was at her recital a year ago. There was greater effort to interpret her selections and the emphasis was more on the music. She is a likable person with a voice of good range and ample carrying power. It was a pleasure to note so much improvement."
Ross Parmenter, N. Y. Times, May 3, 1948

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Cincinnati Jubilee Festival Introduces Busch as Leader

By JOSSELYN L. FARMER
Cincinnati

The May Festival concerts presented in Cincinnati every two years have played a large part in forming the reputation of Cincinnati as a musical center, so the celebration of the May Festival Diamond Jubilee was awaited with eager expectancy. The opening night was a gala occasion, leaving only one regret—that there were so many empty balcony and gallery seats which might have been made available to those who could not afford to bid for boxes.

As on the program of the first concert 75 years ago, the concert on May 4 opened with Handel's "Dettingen" Te Deum. First praise must go to the musical director, Fritz Busch, assuming the baton here for the first time, whose brilliant conducting won the wholehearted admiration of critics, professional and otherwise, during the festival. Of the four soloists for the Te Deum, Mack Harrell perhaps merits the greatest acclaim. Not only has he a superb voice but his singing is facile and fluid. Nan Merriman's rich tones and Shirley Russell's sweet soprano were heard to good advantage. In his American debut, the Norwegian tenor, Arne Hendricksen's fine voice won favor despite the limitations of the score. The chorus, trained by Sherwood Kains, responded excellently to the stimulus of Dr. Busch's baton, and the orchestra did its share in contributing to the success of the performance.

The second half of the program was devoted to scenes from Beethoven's opera Fidelio. The Leonore Overture No. 2 was a splendid prelude to the solo passages in which Rose Bampton, Jussi Bjoerling, and Martial Singher brought out all the dramatic quality of their roles. The singing of Miss Russell and Mack Harrell was again a delight, and John Macdonald and Franklin Bens were effective in their lesser roles. The chorus gave fine support, especially in the Prisoners' Chorus.

Bach Mass Stirs

At the second concert the audience was electrified by an exciting presentation of the Bach B minor Mass. Dr. Busch evoked all the climactic power of this tremendous work and gave Cincinnati a performance that will long be remembered. The chorus sang with assurance and the orchestra played magnificently. Special mention should go to Sigmund Effron, concertmaster; Alfred Fenboque and Robert Cavally, flutists; Marcel Dandois and André Andraud, oboists; and Herbert Tiemeyer, fluegelhorn, for their solos.

Honors among the soloists go to Karin Branzell and Frances Yeend, who were especially fine in the duet Et in unum Dominum. Arne Hendricksen's splendid voice and excellent musicianship were displayed particularly in the Benedictus. Nan Merriman and Martial Singher were also in fine voice and contributed much to this notable performance.

Mendelssohn-Mahler List

The program of the afternoon concert on May 6 included the entire Mendelssohn music to A Midsummer Night's Dream, several solos by Jussi Bjoerling, and the Mahler Symphony in C minor, No. 2. The Mahler was the highlight of the afternoon—the stirring grandeur of the work, performed by a greatly enlarged orchestra under the inspiring direction of Dr. Busch, the magnificent voice of Mme. Branzell and the clear soprano of Miss Russell, and the able performance of the chorus combined to make this "Resurrection" Symphony a thrilling experience for the audience.

The Midsummer Night's Dream music was never more charming to the ear. Shirley Russell and Mrs. Herman Goehlich were expert in the parts of the two fairies and the Glee Club of Mt. St. Joseph sang the choruses delightfully. Alfred Fenboque was called upon to take a bow for his solo flute passages.

Mr. Bjoerling's singing of O Paradiso from Meyerbeer's L'Africana and Beethoven's Adelaide gave Cincinnati a better opportunity to appreciate the remarkably rich quality of his tenor voice.

Brahms Requiem Heard

The Brahms Requiem, which opened the program on May 7, has been heard a number of times at the May Festivals and was on this occasion given a brilliant performance by Dr. Busch and the orchestra. Frances Yeend and Mack Harrell were superb in the solo parts and the chorus was adequate in its support.

Three a cappella numbers, the motet There Is an Old Belief by Parry, Bonum est Confiteri by Palestrina, and Sunrise by Taneyeff were sung by Senior High School Choirs under the able leadership of Mrs. Nelle Custer Murphy, who took the place of Dr. Frank C. Biddle when illness prevented him from appearing. The same choirs, given last minute training by Thomas Mayer, assistant to Dr. Busch, also sang four sacred pieces by Verdi—Ave Maria, Stabat Mater, Hymn to the Virgin, and Te Deum. These young people have good voices and remarkable understanding and showed evidence of excellent coaching. Mr. Mayer was called forth to receive applause for his considerable share in making the concerts a success.

Opera Excerpts Bring Ovation

The closing concert of the Festival on May 8 found Music Hall sold out, with an audience that showed its vociferous approval by rising to applaud Dr. Busch and all those who had done so much to make this one of the finest festivals in Cincinnati history.

The program opened with scenes from Der Rosenkavalier by Strauss. Bampton as the Marschallin, Russell as Sophie, and Yeend as Octavian were splendid, individually and as a trio. Three Chansons by Ravel were sung with finesse by Singher, sensitively accompanied by the orchestra. The Coronation Scene from Boris Godounoff gave the chorus scope for some of its best singing. John Macdonald sang the role of the Tsar and was ably supported by Gifford Steele, Arthur Schoenberger, Ada Weishaar, Mary Kleve, Thomas Insco, and Robert Breden. The concert closed with scenes from Act III of Die Meistersinger, with Bampton, Merriman, Hendricksen, Singher, and Franklin Bens as soloists. The orchestra was especially fine in the Wagnerian music and the chorus did well in spite of several slips.

So successful was this 37th May Festival that it is to be hoped that Dr. Busch will accept the offer of the directorship for the 1950 Festival and return to repeat his triumphs of this year.

Symphonic Season Closes

The concertmaster of the Cincinnati Symphony Orchestra, Sigmund Effron, was soloist with that organization in the Bruch Concerto in G minor at two recent concerts. Beauty of tone and musicianship were evident in his playing. Several first performances at these concerts included the Handel Overture in D minor, arranged by Elgar, and De Profundis by Llewelyn Gomer.

In a lighter vein, the Sunday program presented by Thor Johnson and the orchestra at the holiday period included musical antics by Victor Borge.

Victor Scholer, Danish pianist, gave a superb performance of the Beethoven Concerto No. 4 in G major at his first appearance here with the orchestra. Georges Enesco, as soloist on two occasions, showed his old mastery in the Bach Concerto in A minor and the Chausson Poème and was warmly applauded after conducting his Roumanian Rhapsody No. 1. Mr. Johnson opened the concert with the Symphony No. 5 by Schubert and included the Guarnieri Brazilian Dances, heard for the first time in Cincinnati. The final concerts of the symphony season on April 17 and 18, presented Jose Iturbi as soloist in the Mozart Piano Concerto No. 22 and the Franck Symphonic Variations.

Soloists for the orchestra in 1948-49 will include William Kapell, Jesus Sanroma, Shura Cherkassky, Samson François, Jose Iturbi, pianists; Whittemore and Lowe, duo-pianists; Zino Francescatti, Georges Enesco, and Isaac Stern, violinists; Gregor Piatigorsky, cellist; Cloe Elmo, mezzo-soprano; Marimi del Pozo, coloratura soprano; James Melton, tenor; Leonard Warren, baritone; and Helen Traubel, soprano.

The Cincinnati Chamber Music Society closed its season at the Taft Museum. The Pascal Quartet (Jacques Dumont, first violin; Leon Pascal, viola; Maurice Crut, second violin; and Robert Salles, cello) offered musicianly performances of the Haydn Quartet in C major, Op. 33, the Beethoven Quartet in E minor, Op. 59, No. 2, and the Debussy Quartet.

The Matinee Musicale Club ended 1947-48 with a brilliant concert by duo-pianists, Luboshutz and Nemenoff. The following artists have been engaged for the coming season: Ruggiero Ricci, violinist; Aksel Schiötz, Danish tenor; Clifford Curzon, English pianist; Lorri Lail, Swedish mezzo-soprano, and the Alma Trio.

NEW CONDUCTOR AND OTHER PARTICIPANTS IN CINCINNATI MAY FESTIVAL.

Left to right, Frances Yeend, soprano; Dr. Fritz Busch, who conducted the biennial event for the first time; Shirley Russell, soprano, and Sherwood Kains, who trained the chorus. (Photo by Marsh Studio.)

Cincinnati Jottings

A successful meeting was held by the Ohio Music Teachers Association at the home of Mr. and Mrs. Louis John Johnen, the former appointed new music critic of the Cincinnati Times Star. The program featured Ohio composers—J. Alfred Schehl, Emil Beyer, Oley Speaks, and Margaret Bronson. The artists were David Gillard, baritone; Marie Martino, soprano; Helen Abaecherli, piano; Mrs. Anita Marcus, violinist, and Gertrude Englander, pianist. J. Herman Thuman gave a talk on the program of the Diamond Jubilee May Festival. . . . The University of Cincinnati Glee Club, under Sherwood Kains, presented two spring concerts at Wilson Auditorium. Soloists were Patricia Skelton, soprano; Robert A. Westrich, trumpet; Arthur Schoenberger, tenor, and Robert Wolfersteig, accompanist. . . . The U. S. Navy Band was heard in two concerts at Taft Auditorium. The concerts were sponsored by the Hamilton County Post of the American Legion. . . . The Cincinnati Con-

(*Continued on following page*)

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Rochester Holds 18th U.S. Music Fete

By NORMAN NAIRN

Rochester, N. Y.

Six new works were premiered at the 18th annual Eastman School Festival of American Music, Dr. Howard Hanson, director, during the six sessions, May 5-10, an event which specializes in presenting new and old compositions from the American literature. Half a dozen more were heard for the first time in Rochester, and several were given first public performance.

This year's Festival had an unusual touch by the inclusion, for the first time, of two compositions which came out of the Eastman School Symposium of Student Works for Orchestra, which preceded the Festival. Again breaking precedent, members of the Eastman-Rochester Symphony Orchestra for the first time took a poll on what they considered the best works of the Symposium, and these were the two included. Another out-of-the-ordinary procedure was the Festival scheduling of four works which had been presented earlier at the second annual American Music Students' Symposium.

Premiere of Rogers Symphony

In keeping with tradition, the first concert, by the Eastman School Junior Symphony Orchestra directed by Dr. Paul White, opened with Dr. Hanson's Festival Fanfare, and presented three works by Americans who flourished at the turn of the century, Henry Gilbert's Comedy Overture on Negro Themes, George Chadwick's symphonic ballade Tam O'Shanter and Henry Hadley's overture In Bohemia. Rounding out this program was Dr. White's Sinfonietta for strings, grateful, warm writing with no problems for the listener.

The premiere of Bernard Rogers' Symphony No. 4 came in the second program, Dr. Hanson conducted the Eastman-Rochester Symphony Orchestra, which drew such an ovation that the composer, member of the Eastman faculty, was quite overcome. In its three movements, Rogers sought to express emotions of the war years, the first two, entitled Battle Fantasy and Eulogy, suggestive of military episodes and moods, while the third, Fugue; Epilogue, pictures hope.

The same program contained the premiere of Legend for Oboe and String Orchestra, by Herbert Inch, of the faculty of New York's Hunter College, who holds a Ph.D. degree from the University of Rochester. The work has a pleasing folksong atmosphere, with grace and charm, and it received a beautiful performance from Robert Sprenkle as soloist.

First local hearings were given to Overture 1947 by Homer Keller, member of the University of Michigan faculty, music which proved a bright and breezy curtain raiser; Pennyrile, by Dr. Weldon Hart, head of Western Kentucky State College music department, music also with folksong quality by a composer who's not afraid to write real tunes, with its sonorities bespeaking the skilled craftsman; and Tom Paine, by Burrill Phillips, Eastman faculty member, a taut piece full of tension and the feeling of almost constant motion.

The other two works on this session were out of the Eastman Symposium, Francis Tursi's Poem for Viola and Orchestra, which had Claude Carlson as soloist and which showed a splendid sense for color, and Louis Mennini's Allegro Energico, a straightforward piece of composing with fine timber and inventiveness.

Chamber Novelties Heard

A program of chamber music on May 7 saw the premiere of Burrill Phillips' Quartet for piano, violin, viola and cello, which had Carl Fuerstner as pianist, assisted by Eastman string players. In seven short movements, the new Quartet seems a definite contribution to chamber music literature. It has contrast and variety, sometimes acerbic, but always the mood is tangible.

With Jose Echaniz as the sympathetic pianist, Wayne Barlow's Sonata for Piano was given first public performance. Written by the Eastman faculty member in contemporary idiom, the work is tuneful and listenable, maintaining a high level of inspiration. Leo Sowerby's Poem for Violin and Organ, played by Dorothy Merriam, violinist, and Catherine Crozier Gleason, organist, avoids extremes of modernity, but seems rather rambling and over-long. Charles Martin Loeffler's Quintet, completing the chamber program list, and receiving a first local performance, proved utterly delightful in its command of harmonic invention and colorings.

Ballet Bill

Ballet took over on May 8, with Dr. Hanson conducting the Eastman-Rochester Symphony Orchestra, Thelma Biracree, choreographer and soloist; Olive McCue, guest choreographer and soloist, and Earl Kage and Herbert LeFrois as assistants in both departments, and the Biracree Ballet. Ensemble work of the ballet was not up to the usual standard.

Conducting the Eastman School Little Symphony Orchestra on May 9, Frederick Fennell presented three premieres, a Concerto for Wind and Strings, by Alvin Etler, of the University of Illinois faculty; Herbert Inch's Sinfonietta in C, and the Prelude and Allegro by Gerald R. Kechley, associate in music at the University of Washington. First local hearing was given David Diamond's Music for Shakespeare's Romeo and Juliet.

The feature of this program was the Diamond score, wherein he shows a definite direction away from the ultra-modernists. It is music of creative imagination, color, vitality, and one of the best things Diamond has written. Etler's piece has dance-like themes, is brightly and vigorously handled. Inch's Sinfonietta is something of value, essentially dramatic, although without specific scenario. Kechley's Prelude and Allegro is discreetly modern with a sense of destination, rhythmic and harmonic variety.

Founder's Day

Founder's Day, concluding the Festival on May 10, saw Dr. Hanson conducting the Eastman School Senior Symphony Orchestra in unusually impressive playing, chief work being Randall Thompson's Symphony No 2, eloquent music, with pronounced rhythmic profile. The remainder of the program came from the recent Music Students' Symposium, with three music schools represented in the four numbers. These were the Overture in C by Lawrence Rosenthal (Eastman), showing considerable imaginative scope; the Moderato con Grandezza from Symphony No. 1 in D minor by Paul Fetler (Yale), inherently musical in its lyricism; Arioso by Louis Mennini (Eastman), showing an affinity with 17th and 18th century music and a lovely item, and Prelude and Allegro by Robert Nagel (Juilliard), another soundly written piece. These scores also showed a trend away from innovation and experiment, and toward the writing of "real music."

Paying tribute to George Eastman, founder of the Eastman School, Dr. Hanson said: "As the evidence of America's increasing importance in the history of contemporary music becomes apparent, one realizes what a great contribution George Eastman has made to this development. It is especially significant that Mr. Eastman's faith in the future of the American composer was evidenced a quarter century ago at a time when most Americans were skeptical of their country's creative talent."

Cincinnati

(Continued from preceding page)

servatory of Music Classic Orchestra, under Dr. C Hugo Grimm, gave a concert in the Conservatory Concert Hall Student soloists were Olin Blickensderfer, conductor; Richard Bassett, clarinet, and Lawson Jones, pianist. Three orchestral transcriptions by Donald Marcase were included. . . . Among other conservatory events was a musical, "The GI Show, Opus '48," produced by former service men and women and under the auspices of the Conservatory Alumni Association. . . . A College of Music benefit concert held at the Odeon was directed by Roland Johnson and had as soloists Virginia Howe, soprano, and Sam Carter, baritone. Wayne Fisher of the faculty assisted at the organ. Proceeds will defray expenses of the young student composers attending the first Cincinnati American Music Students Symposium, successfully held April 2-4, and the first such event in this locality.

Izler Solomon Flies to Palestine

Izler Solomon, conductor of the Columbus (Ohio) Symphony, left by plane on May 16 to conduct the Palestine Philharmonic. Two weeks earlier the orchestra wired the American Fund for Palestinian Institutions that because of conditions beyond their control they would be left without a conductor. Henry Haftel, concertmaster of the orchestra, at present in this country, wired to Solomon, who agreed to fill the vacancy. Mr. Solomon's visit to Palestine will last three months.

Marguerite KOZENN

Soprano

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The Press

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R. C. H., Plain Dealer, Cleveland, April 29, 1948

"I have never heard her in better voice. Miss Kozenn's tour de force was Strauss' 'Salome.' In its interpretation she was unusual, presenting *convincingly* the peculiar Oscar Wilde ideal. . . ."
J. Dorsey Callaghan, Detroit Free Press, April 7, 1948

"Miss Kozenn received *great ovations*, which she well deserved. She gave us a *poetic* and *lyric* interpretation, proving that 'Rusalka' is close to her heart. . . ."
J. B., Pravo Lidu, Prague, Sept. 9, 1947

"A voice of *rare beauty* . . . *inspiring* emotional expression . . . *dramatic* power and *haunting* pianissimos."
M. Miller, Knoxville Journal, Feb. 12, 1947

"Miss Kozenn delivered the songs with *grace and clarity*."
N. Y. Herald Tribune, Feb. 18, 1947

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ANN ARBOR: 55th May Festival Presents Celebrities

Ann Arbor

The 55th Annual May Festival under the auspices of the University Musical Society came to a climactic end on May 2, with Eugene Ormandy's tumultuous performance of Respighi's symphonic poem, Feste Romane.

The festival opened on the previous Thursday evening with Mr. Ormandy leading his own transcription of the Bach Toccata and Fugue in D minor. The Philadelphia Orchestra, making its thirteenth annual visit, on its appearance on the stage was greeted with tremendous enthusiasm by the capacity audience, Ormandy also receiving an ovation.

The opening number was followed by a group of arias by Bidu Sayao, a favorite festival artist. She began with Mozart's Non so piu cosa son, followed by Voi che sapete, both from The Marriage of Figaro; and closed her first group with the King of Thule aria and Jewel Song from Faust. The artist was in fine voice, and was enthusiastically welcomed.

The first half closed with the Brahms Symphony No. 3. After intermission Miss Sayao offered Nhapope by Villa-Lobos, and two folksongs of Brazil arranged by Braga. Prolonged applause compelled her to take many bows, and to add two encores, O mio Babbino caro from Puccini's Gianni Schicchi, and Un bel di from Madame Butterfly. The program closed with a magnificent reading of Ravel's choreographic poem, La Valse.

Mozart Program Impresses

The second concert on Friday evening was devoted to works of Mozart. Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, directed the Overture to Don Giovanni; after which, the master's Concerto in G major for flute and orchestra was heard, with William Kincaid as soloist of distinction.

After intermission, Thor Johnson, conductor of the Cincinnati Symphony Orchestra, led the orchestra and the University Choral Union of 300 singers in an outstanding performance of the Mass in C minor (K. 427). Four young American artists, specially chosen, sang the solo roles: Virginia MacWatters, soprano; Nell Tangeman, mezzo-soprano; David Lloyd, tenor; and James Pease, baritone. All were in good voice, and entered into the spirit of the occasion so successfully that the performance stood out.

The work was performed from a new edition made by Thor Johnson from the version published in 1840 by Johann André, and was specially printed by the University Musical Society for the occasion.

The University Choral Union, trained by Associate Conductor Lester McCoy, reflected great credit upon this young American, whose leadership of the chorus in the two Messiah performances in December had been sensational.

Elman and Youth Chorus

At the third concert on Saturday afternoon, Hilsberg opened the program with the Bach Toccata, Adagio and Fugue in C major, transcribed by Leo Weiner. This was followed by the annual appearance of the Festival Youth Chorus, led by Marguerite Hood, supervisor of music in the Ann Arbor Public Schools, and a professor of music education in the University. She chose as a vehicle for her young singers Songs of the Americas, edited by herself and orchestrated by Eric DeLamarter. It consisted of folksongs of the Americas—Laughing Lisa; Night Herding Song; Buy My Tortillas; Lord, I Want to be a Christian; Arrurru; My Pretty Cabocla; The Indian Flute; Uy! Tara La La; Sourwood Mountain; Westward; Ay, Ay, Ay; and The Erie Canal. The 400 young people's enthusiastic and artistic performance was much appreciated.

Following the intermission, a favorite violinist in Ann Arbor, Mischa Elman, performed the Beethoven Concerto. His last festival appearance was made a score of years ago, when he brought his bride to Ann Arbor on what was virtually their honeymoon. He more than maintained a high standard of performance which he has exhibited on previous occasions. Mr. Hilsberg concluded the program with four dances from the ballet Gayne, by Khatchaturian.

The fourth concert, on Saturday evening, again brought Ormandy to the podium, with a distinguished newcomer to Ann Arbor—Leonard Warren, baritone. The program was opened with Weber's Overture to Der Freischütz; and then Warren sang Iago's Credo from Otello and the Prologue from Pagliacci. The enthusiastic applause of the audience brought him back to the stage for many bows. Later the Metropolitan baritone sang two arias from Verdi's Rigoletto—Cortigiani, vil razza dannata and Pari siamo. The vociferous applause continued until he offered two encores, the Toreador Song from Carmen and the Largo al factotum from Barber of Seville.

AT THE 55th ANN ARBOR FESTIVAL. Left to right, standing, James Pease, Anne Bollinger, Thor Johnson, conductor, Nell Tangeman and Dr. Charles A. Sink, president of the University Musical Society; seated, David Lloyd, Virginia MacWatters, and Lester McCoy, associate conductor.

Rachmaninoff Memorial Program

Sunday afternoon, May 2, the fifth concert took place, when Johnson led an all-Rachmaninoff program, commemorating the fifth anniversary of the master's death. Rachmaninoff had been a frequent visitor to Ann Arbor; and this occasion was one of reverence and happy memories. In the first half Mr. Johnson offered The Bells, a symphony for chorus, orchestra, and solo voices, opening with Silver Sleigh Bells for tenor and chorus, in which the solo part was sung by David Lloyd, who more than justified the high reputation which had preceded him. Mellow Wedding Bells, for soprano solo and chorus, was sung by Anne Bollinger—an artist of high musical worth, poise and dignity. The third part, Loud Alarum Bells, was done by the chorus; and the fourth, Mournful Iron Bells, for baritone solo and chorus, was sung by James Pease, who exhibited fine artistry, a splendid voice and thorough musicianship. The work of the soloists was uniformly excellent. The Choral Union again did itself proud.

Later in the concert, the young American pianist, Leon Fleisher was heard for the first time here, playing the master's Concerto No. 2 in C minor. The audience did not query, "Will this young man go far?" because he has already done so.

Cloe Elmo Feted

The festival closed on Sunday evening, Mr. Ormandy presenting his players at their best. The program began with Haydn's Symphony No. 101 ("The Clock"). Cloe Elmo, who made her American debut under Thor Johnson with the Cincinnati Symphony Orchestra last November, more than measured up to all expectations; and in the words of a University professor, received a "double A plus." In Gluck's Divinita infernal from Alceste and O mio Fernando from La Favorita, her tremendous voice of purity and rich quality was always under perfect control and synchronized and attuned to the orchestra. She was recalled a dozen times.

Mr. Ormandy and the orchestra later presented Sibelius' Swan of Tuonela, with John Minsker, English horn soloist. This attractive number had not been heard in Ann Arbor since 1914, and it pleased the vast audience. Elmo then sang the "Letter" Aria from Massenet's Werther and Azucena's Condotta ell'era in ceppi from Verdi's Il Trovatore. Such audience enthusiasm has seldom been witnessed in Hill Auditorium. She took many bows, and sang as an encore Mon coeur from Samson and Delilah. When the orchestra's performance of Respighi's Feste Romane was finished, the audience in their enthusiasm repeated the vociferous energy of the piece itself.

Receptions for Artists and Guests

Following the opening concert, in accordance with tradition, Dr. Charles A. Sink, president of the University Musical Society, and Mrs. Sink, opened their home for visiting celebrities and guests. Among those present were Eugene Ormandy, Thor Johnson, Alexander Hilsberg, Harl McDonald, Norman Shirk, Bidu Sayao, Virginia MacWatters, Nell Tangeman, David Lloyd, James Pease, Leonard Warren, Dr. and Mrs. Manuel Spiesman of Chicago, and others.

After the Friday night all-Mozart program, President and Mrs. Alexander G. Ruthven at the campus White House gave a reception in honor of Thor Johnson and other conductors, soloists and guests.

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Kittain and Chaliapin Singers Heard at Times Hall

A vocal recital by students of Rita Kittain and Lydia Chaliapin was given on May 18 in Times Hall, in which 14 singers were presented, ranging from debutant to young professional. The program included compositions suited to the various stages of vocal development. Numbers were chosen from the classics, Stradella, Paisiello, Gluck, Bach, the French and Russian schools; operatic arias and ensembles, song and operetta excerpts in English.

It is impossible in so long a list to give individual comment but several of the students disclosed voices of exceptional beauty coupled with audience appeal and interpretative ability. All of those heard should be cited for fine posture, good taste in stage deportment and excellent delivery. Appearing were: Tamara Bering, Edna Sotnikov, Lillian Horn, Jerry Shaw, Sally Parish, Brunni Costanza, Vera Pavlovsky, Marcella Hammond, Regina Price, Ivan Markeloff, Charlotte Lester, Susie Matthews, Edward Bryce. Valentin Pavlovsky presided with notable skill at the piano, assisted by Jane Arnold, flute, and Marvin Morgenstern, violin. M. C.

To Lead Hutchinson Symphony

David Robertson of Wichita University has been named conductor of the Hutchinson (Kan.) Symphony Orchestra.

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LOVE SENDS A LITTLE GIFT OF TULIPS.

Winifred Heidt, contralto, receives a bouquet from her husband, Eugene Conley, tenor, who sent them from the fields outside The Hague, Holland, where on May 4 he was featured soloist at Commemoration Day ceremonies. Above, he is guest of honor at the flower show in Amsterdam, another city to hear the American tenor in concert. In April he went to Stockholm to sing in Boheme, Rigoletto and Tosca at the Royal Opera House. (Lower photo by George Valentine Enell & Assoc.)

STUDENTS OF MILLIKIN UNIVERSITY,

Decatur, Ill., from the piano class of Elizabeth Travis leave for a trip to Chicago to hear Artur Rubinstein in recital. Recent music events nearer home have included a concert by the Millikin Civic Symphony, conducted by Harold Clyde Hess, and with Albert Spalding as soloist. (Photo by Kliceen.)

ARTIST EN ROUTE

PATRICIA TRAVERS

on board the SS. Washington takes leave of Gen. Robert A. McClure, chief, New York Field Office, Civil Affairs Division of the Army and formerly chief of Intelligence, European Theatre and Psychological Warfare Forces, SHAEF. The American violinist was selected as the first artist to tour Germany under the new cultural program originated by the Civil Affairs Division of the U. S. Army, the Information Control Division of the U. S. Military Government in Berlin and the American Music Center, New York.

LILY PONS

unpacks on the French liner De Grasse before sailing to Paris the end of April for a three months European concert and operatic tour. Andre Kostelanetz, Miss Pons' husband, sailed with her and will join her in some of the concerts. (Photo by Cosmo-Sileo.)

DANIZA ILITSCH,

dramatic soprano of the Metropolitan Opera, right, visits the RKO Studio star Valli, in Hollywood during the Los Angeles season of the New York company.

(Below) SASCHA GORODNITZKI (right), pianist, who closed the 1947-48 series of the Beckley, W. Va., Community Concerts Association, with (l. to r.) Richard Suter, organization director, Community Concerts; Mrs. J. E. McKenzie, secretary of the Beckley association for 11 years; and Mrs. Edward Huffman enrolling as a member.

(Below) ROBERT SHILTON (right) and the manager of the Teatro Beralt, Maracaibo, Venezuela, "talk shop" before the baritone's recent recital there. Mr. Shilton has given several more concerts in Maracaibo and has been on tour in the Andes and the State of Trujillo, including a concert in San Cristobal, believed to have been the first vocal recital in the city.

(Below) ALFREDO SALMAGGI prepares for his season of open air opera performances at the Triboro Stadium, Randall's Island, as part of New York's Golden Jubilee, by working out new scenic conception for Aida which opens the series on July 9. Included in the schedule is a performance of Carmen on July 16 with Muriel Smith in the title role.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

WINNERS OF THE METROPOLITAN OPERA AUDITIONS OF THE AIR.

E. A. Nicholas, president of the Farnsworth Television and Radio Corporation, left, presents $1,000 each to Marilyn Cotlow, coloratura soprano of Los Angeles, Calif., and to Frank Guarrera, baritone of Philadelphia, winners in the 1947-48 Metropolitan Opera Auditions of the Air over the ABC network in New York on Sunday, May 16.

Metropolitan Audition Prizes Awarded

Marilyn Cotlow, coloratura soprano, and Frank Guarrera, baritone, each 24, were the winners of the Metropolitan Opera Auditions of the Air (ABC-WJZ, Suns., 4:30 p.m., EDT) at the final broadcast of this year's series from the stage of the Opera House on May 16. The program, which between 1936 and 1945 added 42 new young artists to the roster of the Metropolitan, returned to the air on Jan. 4, after an absence of three years.

The awards were presented to the winners after Edward Johnson, general manager of the "Met," announced the decision of the committee of judges, which included Earle Lewis and Frank St. Leger of the Metropolitan, Wilfrid Pelletier, Metropolitan conductor, and Lucrezia Bori, of its board of directors. Each winner received a check for $1,000, a one-year contract wtih the Metropolitan, and silver plaques commemorating the event. The prizes were presented by E. A. Nicholas, president of the Farnsworth Television and Radio Corporation, which sponsors the series.

Sharing the honors in runner-up prizes of $500 each, were Gertrude Ribla, dramatic soprano, and Anne Bollinger, soprano, with the Metropolitan taking a six months' option on their services.

The winners were chosen from a list of 800 applicants, of whom twenty-six were selected to sing on the broadcasts. With an estimated 1,800 in the audience, Miss Cotlow and Mr. Guarrera were heard in arias and duets, with Wilfrid Pelletier, in charge of the auditions, conducting the orchestra.

The Metropolitan Opera Auditions of the Air will again be heard next season over the network of the American Broadcasting Company, under the same sponsorship. Mark Woods, president of ABC, in announcing plans for the program next year, said "These Metropolitan Opera Auditions of the Air, have in a sense become traditional. They are the hope of every young artist who aspires to operatic stature. It is fitting that radio should be the medium whereby the doors of the Metropolitan Opera House are opened to these young artists. Radio has assisted in the development of young artists, so that, in maturity, they become a part of the American musical scene as personified by the Metropolitan."

Anderson's Eire Suite Premiered

Leroy Anderson, composer and arranger for the Boston "Pops" Orchestra, had his latest large work, Eire Suite, a symphonic setting of traditional Irish songs premiered during the May 11 broadcast of that ensemble, under Arthur Fiedler, and heard over the network of the American Broadcasting Company. The suite was commissioned by the Eire Society of Boston. Anderson's Sleigh Ride also was broadcast for the first time on this occasion.

Cities Service Introduces New Program Format

A new musical program, Cities Service Band of America, replaces Highways in Melody for the summer, with the broadcast on June 4 (NBC, Frids., 8:00 p.m., EDT). Paul Lavalle directs the 48-piece brass and woodwind concert band in place of the all-string orchestra, heretofore featured on the twenty-one-year-old program.

Called the Band of America because it will number 48 star members, the new group includes as a nucleus outstanding performers, some of whom were formerly with Sousa and other noted conductors. According to Lavalle, the aim is to make this the most versatile group of instrumentalists in the brass, woodwind and percussion category. The theme of the new program is Musical Americana. A great moment in American history will be dramatized in a three-minute sketch each week and highlighted by musical compositions associated with the event. The Cities Service Male Quartet will be featured on the new program.

Chicago Theatre of the Air Seeks Singing Talent

A weekly search for outstanding new singers has been incorporated into the summer concert programs for Mutual's Chicago Theatre of the Air Saturday night series, the first being over WGN on May 29 (10 p.m., EDT). The time devoted to the air-auditions of new voices will be called Career Performances. Marion Claire, who originated the series, states that the most promising of the talent will appear in stellar roles for the Chicago Theatre of the Air adaptations of operas, operettas and musical comedies when the programs are resumed next fall. Radio listeners are being asked to write to Mutual's Chicago station WGN, giving their reactions to the new voices heard. The podium will be shared by Henry Weber, musical director of WGN, and Robert Trendler. Miss Claire will direct the pre-broadcast auditions, assisted by Lewis James, director of vocal auditions for the station.

Boston "Pops" Series Resumes

The first of the season's "Pops" concerts by the Boston Pops Orchestra, Arthur Fiedler conducting, was sent out from Symphony Hall, Boston, on May 4. (ABC-WJZ, Tues., 9:30 p.m., EDT.) This is the 63rd season of the Summer programs by the Boston Symphony Orchestra musicians and the 19th year for Fiedler, who first presided in the season of 1930.

WOR's Contemporary Music Series Wins Award

Sylvan Levin's Contemporary Music series (WOR-Mutual, Suns., 1:30 p.m., EDT) recently won the first award in the classical music division of Billboard Magazine's First Annual Local Program Competition. For this original and highly commendable series, Mr. Levin programmed music of Aaron Copland on the May 16 broadcast, and on May 23, featured works of Charles Ives.

RADIO NOTEBOOK

PERCY FAITH, conductor of CBS' The Pause That Refreshes, is best known for his orchestrations and interpretations of other people's music, but he has also done a considerable amount of composition. Besides gay Latin numbers in his catalogues, he is responsible for a musical comedy, The Gandy Dancer, for which he wrote libretto and music in two weeks and won a $1,000 prize. His latest composition was written for the opening of the campaign of the National Cancer Society. . . .

The CBC INTERNATIONAL SERVICE recently began nightly shortwave programs in Portuguese for listeners in Brazil, broadcasting half an hour of Canadian news and commentaries. The new program replaces a weekly half-hour broadcast. . . .

The GREATEST STORY EVER TOLD, whch foregoes sponsor credit as a public service, recently received a citation from the International Council of Religious Education during National Family Week. Based on a ten-point criteria, it is given to programs depicting family life which are most admired by the Council's members. . .

THEODORE BLOOMFIELD, youthful conductor, guested on the panel of WQXR's quiz, Much Ado About Music, May 4, winning first prize. On May 9, he was soloist on WNYC's Keyboard Master series. . . . The Band and Chorus of the U. S. NAVY SCHOOL OF MUSIC, Washington, D. C., heard on May 15 on NBC's Salute to Veterans.

CHOOSE LAVALLE WINNERS.

Judges who heard the 13 recordings in the annual Paul Lavalle Scholarship contest of the National Federation of Music Clubs and chose Saralee Liss, 23-year-old Baltimore contralto, as the winner. They are, standing, left to right, Mr. Lavalle; Carlton Gauld, bass-baritone of City Center Opera Company; Frederic Kurzweil, of the music faculties of the Adelphia College and the New York College of Music; seated, Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs; Albert Spalding, violinist; Genia Nemenoff, pianist, and Maurice Abravanel, conductor of the Utah State Symphony Orchestra. Mr. Lavalle and Mrs. Keith attended the auditions but did not participate in the Judging. (NBC Photo.)

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

In Juana's blood flows several nationalities, all Western. She was born in England of Dutch and Italian parents, and can trace Spanish, Irish, French and German forbears. In addition she herself speaks several languages, and has travelled extensively in Europe and South America—all of which should make her a complete cosmopolite. She might have been, too; and was well on her way until a London day in 1939 when she attended a La Meri performance. Today she is primarily interested in the dances of the East.

"When I saw La Meri dance, I knew for the first time what I really wanted to do," she says. Teachers of the exotic, far-Eastern dance not exactly growing on every Soho or Piccadilly corner, Juana wasted no time getting to the source. She immediately sought out La Meri and got permission to tour with her as a dresser and student. She came to this country for the first time just before the war and continued her studies with Teiko, Vashi, Tai Ai-lien, Beaucaire-Montalvo and others.

No ballet; no modern dance. "In my specialty," she explains, "a knowledge of ballet and modern dance techniques would unconsciously betray the very Western influences I try hard to avoid. I sincerely believe that the East Indian dance is the most complete and eloquent language in existence, and it can express any subject or idea. East Indian technique affords such a vast freedom that I never feel blocked or limited, and ballet procedure can add nothing to its expressive qualities. Quite the opposite, perhaps. I have found it interesting to explore the possibilities of employing Eastern styles in relation to immediate problems of today."

At the moment, Juana's enthusiasm for Eastern culture extends to certain sections of the Soviet which are virtually unexplored. Those sections, she points out, are tremendously interesting ethnologically, because of Turkish, Chinese and Indian influences. Of course it is difficult for an outsider to do research work in Russia. Juana's best source, so far, has been ethnologic films, though only snatches are devoted to the areas in which she is especially interested.

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She made her debut as a soloist at the Barbizon Plaza in February of 1947. Since then she has appeared at many schools and colleges in recitals and illustrated lectures. This summer she will be on the faculty of Jacob's Pillow, in addition to appearing on one of the festival programs. Next season she is booked for illustrated lectures in the Eastern states. She likes this form of performance, though she doesn't care for the term itself. "While my lectures are classified as such, they really aren't. To me the word 'lecture' sounds so dry. . . . My aim is an attempt to have the audience see a culture, the way a particular group of people think, dress and live. I try to take my audiences behind the actual dance, to show them what people have in common. After all, we all have the same feelings. Only the means of expression differs." Which, in one respect, makes Juana an ambassador of good will. She admits that her form of program is not as glamorous as, say, ballet, but she thinks it does as much good —besides being equally expressive— since it reaches into the thoughts and feelings of human beings. Juana feels this deeply. "If my programs just serve to clear up a few prejudices, I feel that something has been accomplished." She means it, too.

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Rosario and Antonio at Adelphi Theater

Rosario and Antonio, assisted by their company, gave afternoon and evening performances at the Adelphi Theater on May 9. As technicians, both Rosario and Antonio are superb. Their castanet and heel work is about as skilfull as one is likely to encounter. And for sheer brilliance in individual steps Antonio's Zapateado would be hard to surpass. Choreographically, the first portion of the program was the most successful. In dances like the Triana, Puerta de Tierra, and Zorongo Gitano there was form, style and finesse. It was evident that tremendous artistic progress had been made since the last time these dancers had been seen in a New York concert. Unfortunately this high standard was not maintained and the second portion of the program, with the exception of Quadro Flamenco, digressed into unpardonable coyness as in Jarana Yucateca or rather pointless choreography as in Danzas Fantasticas.

JUANA
In Vasanta Natya (Spring Dance). (Photo by George Philcok.)

The assisting dancers are fine, especially Miss Maclovia who is very attractive in addition to being a good dancer. Miss Pastora has improved considerably in the last two years and Roberto Iglesias is a very promising dancer who needs to drop a few mannerisms. It is a compact little group and they work very well together. With intelligent artistic direction there is no reason why this group could not develop into one of the finest organizations of its kind before the public. The material is there.

Silvio Masciarelli, pianist, and Jose Vidal, guitarist, played excellent accompaniments.

Hurok to Visit DP Camps in Europe

S. Hurok has been granted permission by the State Department and the International Refugee Committee to visit Displaced Persons Camps in the Allied Zones of Germany and Austria in a hunt for talent. The first manager to receive such authorization, Hurok will spend at least half of his three-and-a-half-month European visit auditioning and interviewing DPs whom he plans to bring to this country. It is reported the camps are quite a reservoir of untapped folklore ensembles and potential solo artists.

Paris Opera Ballet for Jubilee

In addition to this project, Mr. Hurok expects to make final arrangements with the artistic administration of the Paris Opera Ballet which is scheduled to open the cultural program of New York City's Golden Jubilee Celebration in September. The Ballet's visit here will be sponsored by the French Government as a good-will gesture. It will also appear in principal cities of the United States and Canada. While in Paris Hurok will negotiate with the Marquis George de Cuevas to present the Grand Ballet de Monte Carlo in this country.

Dance News

The Instituto de Relaciones Culturales Mexicano Nortamericano opened a new concert hall on April 28 with La Meri giving a series of eight dance recitals. The dancer also presented four concerts at the Teatro de Bellas Artes and is scheduled to give seven performances at the Arben Theater. . . . Iva Kitchell, who danced at the Carnegie Pops on May 12, will make three appearances with the New Orleans Summer Pops on June 22, 24 and 25. Also on the dancer's summer schedule are appearances at the Wheeling Summer Festival in July and Jacob's Pillow in August. . . . Pearl Primus sails for Africa Sept. 1 to make a survey of the native African dances under a fellowship awarded to her by the Julius Rosenwald Fund. . . .

Vernon Duke and George Balanchine have completed a ballet entitled Intermission, which will be performed by Ballet Society this coming Fall. Mr. Duke has recently returned from a year's residence in Paris, where his ballet The Washerwoman's Ball has gained prominence in the repertoire of the Ballets des Champs-Elysées. . . . Noami Aleh Leaf has recently appeared in Newark and Paterson, N. J., Kansas City and New York City.

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Hans Wolf, Ph.D., former U. S. Army corporal and director of the Army I & E. Music School in Vienna, at present a civilian employee of the USFA Liaison Section there, recently conducted a concert of the Vienna Symphony under French sponsorship. The list included Music for Strings by Quincy Porter.

I See That

Grant Fletcher's An American Overture was given its first public performance in April by the Duluth Symphony Orchestra, Joseph Wagner, conductor. Mr. Fletcher, conductor of the Akron (Ohio) Symphony, won the contest for American composers sponsored by the Duluth orchestra.

Erica Morini, violinist, will be soloist at the opening program of the Stadum Concerts 31st season on June 14 under the baton of Fritz Reiner.

George Szell, conductor of the Cleveland Orchestra, has re-appointed Louis Lane of San Antonio, Tex., for a second season as apprentice-conductor. After interviewing many young musicians, Mr. Szell said he was unable to find a new applicant whom he considered suitable for appointment, so he will have only one apprentice in 1948-49 instead of two.

Stuart Fastofsky, violinist, on May 12 gave a recital in the Little Theatre of Hofstra College, Hempstead, N. Y.

Stefania Batory sang at the Communion Breakfast of the Vera Cruz Council of the Knights of Columbus on May 16 at the Hotel Commodore.

Mario Berini, tenor of the Metropolitan Opera, will sing the title role of Offenbach's Tales of Hoffmann during July at Central City, Colo.

Eleazar de Carvalho, Brazilian conductor, on May 16 conducted the opening concert celebrating the International Rotary Convention in Rio de Janeiro.

Alexander Sved is appearing in opera (including performances at La Scala) and concerts in Europe. The baritone returns in time for summer commitments in the United States. His first New York recital is set for Town Hall in January, 1949.

Jascha Horenstein, after conducting in Paris and Florence, appeared with the Palestine Philharmonic in 17 concerts in Haifa and 10 more on tour. In May he was scheduled to return to Florence to conduct during the Maggio Musicale. In June he is booked for concerts at La Scala, Milan.

Jennie Tourel, now in Europe, went to Honolulu for two concerts earlier in the spring.

Maryla Jonas, pianist, made her first recital appearance in San Francisco on May 4, and afterward took ship for Hawaii where she appeared on May 18 and 20.

Donald Johnston, baritone and former Army captain, will be heard on June 3 at Times Hall in debut. The recital is an award he won from among 800 students and 81 eligible singers in the American Theatre Wing Award contest.

May Song Festival Given by Trenton Collegiate Club

A May Festival of Song presenting scholarship winners and ensemble singers was given by the Trenton Collegiate Glee Club, in Trenton, N. J., May 18, under the direction of Robert Malone conductor and vocal teacher of New York City. Soloists were Stephen Bolge, tenor winner of the annual award; Amelia Gowdy, president of the Glee Club; Patricia Kennedy; Dorothy Bailey; Gordon Anderer; John McNamara; Kenneth Lane; Helen Vandergrift, Jean Grover and Jeannie Jardine, who also appeared in the solo quintet; Robert Rice; Gertrude Walters. Instrumental solos were played by Margaret Nichols, pianist. The Club offered a varied program including Bach's Jesu, Joy of Man's Desiring, Schubert's Serenade arrangements from opera and operetta; spirituals and songs by American composers. Margaret Nichols was the accompanist. Mayor Donald Connally was guest of honor.

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SILHOUETTES

By MARY CRAIG

BETHLEHEM'S 41st FESTIVAL

The 41st Festival of the Bach Choir of Bethlehem, Pa., opened with the traditional sounding of chorales by the Moravian Trombone Choir from the tower of Packer Memorial on Friday, May 14, at 4 p.m. As in the two-score preceding years, the beautiful grounds of Lehigh University campus overflowed with the crowds of zealots swarming into the chapel and the no less devout pilgrims pressing their way towards Packer Hall and the electric transmission.

But it was a courteous throng, eager and expectant, uncomplaining of inclement weather and the work-torn roads, making the trek to the Festival a real Pilgrims' Progress. And despite the serious nature of the projected program there was an air of warmth as they milled around greeting friends of former festivals and pleasantly welcoming first-time visitors.

On Thursday night, the annual Public Rehearsal had been held, during which excerpts of the Festival's program, cantatas, a motet, the Kyrie Eleison and Benedictus from the B minor Mass were heard and three soloists were presented, Lura Stover, soprano; Margaret Tann Williams, contralto; and Harvey Smith-Spencer, tenor. For this preview a line began forming at the main entrance in the late afternoon, and shortly after the doors were opened at 6:30, every seat in the Chapel was taken. Those who could not gain admittance grouped outside under the bright stained-glass windows to listen. FM for the first time broadcast an hour of the rehearsal music, from 7:30 to 8:30 to dwellers throughout the Lehigh Valley.

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On Friday afternoon the festival proper began. Inside the huge nave, as the last notes of the trombone chorale died away, Ifor Jones stepped to the podium before the rood screen, signalled his orchestral group, swept the 250-voiced choir into the stupendous Shout for Joy, Ye Ransomed Band, the opening chorus of Cantata No. 30, and the two-day program was formally begun. In this work—like all cantatas on this day heard in its entirety—Mack Harrell, bass-baritone, made his initial appearance. In his recitative and aria, Sing Praises to God, he had clarity of diction, ease and fluency of tone both in long-spun phrases and in scintillating florid display which distinguished his singing during the succeeding sessions. Mr. Harrell's poised delivery is impressive, inculcating a feeling of comfort and security in his hearers. In the lovely air, Come Ye Sinners, Captive, Needy, Margaret Tann Williams, the Welsh singer used her luminous, warm-textured voice in some of her most effective work. The contralto sings with musical integrity and emotional sensitivity.

The opening work included a second bass recitative and aria and brought forward the soprano and tenor soloists. Miss Stover encompassed her difficult assignment with pleasurable results, her clear silvery tones pointing up the design of the recitative while the potential richness of the middle voice gave color to the aria Haste, Now Haste, Ye Moments.

Bach's music is rarely kind to tenors and the first recitative, Be Patient!, gave Mr. Smith-Spencer little opportunity to establish the vocal line and tonal volume which he disclosed at later hearings.

The Bach Choir singers, responsive to every smallest indication of the conductor slipped easily from the great *fortes* of Cantata 30 into the exquisitely contrived nuances and haunting melodic lines of the unaccompanied motet, I Wrestle and Pray, the second number on the list, and one of the most beautifully voiced of the entire series rising to climactic heights for chorus and soloists.

The other numbers on the Friday program were Cantata No. 155, Mein Gott, wie lang, and No. 25 Thou Very God and David's Son, the technical difficulties of which taxed chorus, instrumentalists and soloists almost beyond human ability.

The annual performance of the chorale, World Farewell, sung fervently as a memorial to Dr. J. Fred Wolle, who fifty years ago founded the choir, brought singers and audience back from the intricacies of the contrapuntal fabric into the flow of Bachian melody which the old master contrives to utter so simply and movingly. Completing the list were Cantatas No. 1, How Brightly Shines Yon Morning Star; No. 102, Lord, Are Thine Eyes Not Searching for the Righteous; No. 180, the splendid Beautify Thyself, My Spirit, with the transcendentally lovely airs for soprano, Ah, with Hunger, and Sun of Life, Thou Light Revealing.

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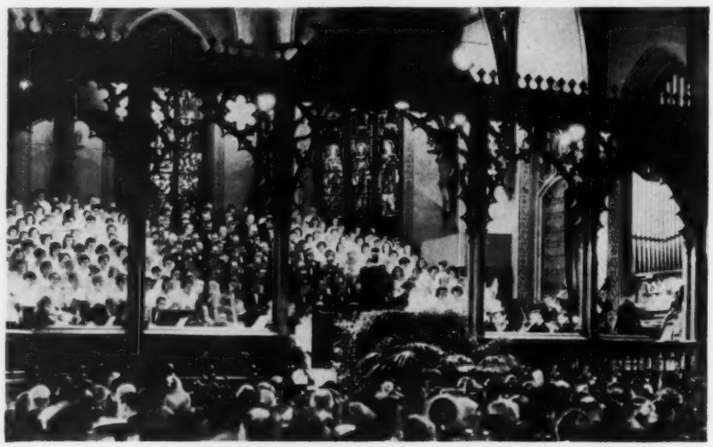
Saturday was a golden day of sunshine, which came too late for the soloists, who with the exception of the tenor, reported themselves plagued by bronchial and kindred disabilities, though artistry and purposeful sincerity carried them through.

Mack Harrell, the outstanding vocalist, voiced the Quoniam more felicitously than did the trumpeter in his obbligato—although this instrumentalist had played with exceptional skill in the cantatas. Miss Stover retained the pure timbre and accuracy of her voice, while Miss Williams delivered the difficult Laudamus Te with excellent control of phrase and breadth. In the duets and the all-requiring Benedictus, Mr. Smith-Spencer sang with full-bodied, firm tone and assurance and made his most telling impression.

It was, however, the choir's day for their thrilling rendition of the great Mass, under their dynamic leader. A superlative standard having been established during many seasons for this epitome of lofty composition, it seems carping to mention a few small flaws in the performance. The fortes were thunderous, and the delicacy of pianissimo passages often sent a hush over the great audience. The general response to the leader was notably keen, but the pace at times seemed slower than in previous readings, the tone more diffused and sometimes opaque.

The orchestra merits special mention. Supplemented by a few members of major symphonic organizations, the 41-musicians' group was formed around a nucleus of Dr. Jones' New Chamber Orchestra of Philadelphia. They played most of their passages with virtuoso ability and clear tonal beauty, the first violins, led by Concertmaster Alexander Zenker, the flute and trumpet soloists doing particularly superior playing, if the ensemble was at times somewhat small for the Mass score. E. Power Biggs, at the console of the organ and Dr. Jones, picking up occasional themes on the small spinet piano, filled out the accompaniment (the latter in various cantatas).

A fine program of music for harpsichord, given by Ralph Kirkpatrick in Nativity Episcopal Parish House on Saturday morning, included Bach's Partita No. 2 in C minor; Chromatic Fantasy and Fugue: Capriccio on the Departure of a Beloved Brother; Italian Concerto, all artistically played.



AT THE BETHLEHEM BACH FESTIVAL.
A scene during the 1948 sessions in Packer Memorial Church, with Ifor Jones conducting, and Margaret Tann Williams in a solo number.

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THE CHOIR CORNER

By LEON CARSON

RUTGERS CHURCH IS 150 YEARS OLD

Another old New York church—the Rutgers Presbyterian—celebrated its sesquicentennial anniversary on May 9 with services in its present building on West 73rd Street. The celebration continued through the following week. A special program of music under the direction of Charles A. Baker, organist and choir director, was a feature of the opening service.

The history of the Rutgers Church is extremely interesting, but too long to detail in this column. It was practically open country in lower Manhattan when the members of this church first assembled for worship in 1798 at what is now the corner of Rutgers and Henry Streets. The church was named for Colonel Henry Rutgers, a Revolutionary officer and philanthropist, who donated the land on which the original edifice was built. Colonel Rutgers became one of the first elders, following a renunciation of his membership in the Dutch Reformed Church.

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The Rutgers Church congregation moved from its early site in 1863, uniting with the Madison Avenue Presbyterian Church on Madison Avenue at 29th Street. Due to a number of causes, economic and otherwise, it was found necessary to hold the last service in the Madison Avenue Church building in February, 1888. For the following several months these were conducted in T. F. Havemeyer's coach house on West 72nd Street. In 1889 the cornerstone of Rutgers Riverside Church was laid and the building dedicated in 1890.

The cornerstone of the present church building on West 73rd Street just west of Broadway was set in place on Feb. 14, 1925. On the stone are inscribed the words, "Except the Lord keep the city the watchman waketh in vain." In 1942 the Harlem-New York Church united with the Rutgers Church, and Dr. Ralph W. Kay, of the former body, was continued as co-pastor with Dr. Daniel Russell. From 1943 until early in 1948 Dr. Kay served as pastor, at the latter date leaving to accept another call.

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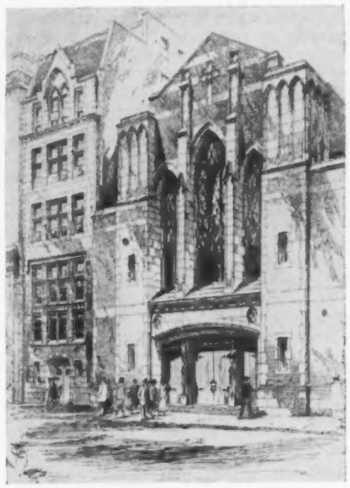
For many years the music at Rutgers Church has proved one of its outstanding features. For some time previous to 1926, Edward Shippen Barnes was organist and choirmaster. He was followed by Charles Henry Doersam, who continued to maintain the choir's reputation for excellence until the date of his death in 1942.

The present organist and choir director, Charles A. Baker, succeeded Mr. Doersam. His mastery of technique and wide musical knowledge have made possible the successful extension of the church's choir routine. The current solo quartet at Rutgers Church consists of Barbara Troxell, Winifred Heidt, Steel Jamison and William McCully.



RUTGERS PRESBYTERIAN CHURCH AND CHURCH HOUSE, New York City, from a drawing made by Henry Otis Chapman, architect, in 1925.

Oratorio Society in Handel's Samson

On May 11 the Oratorio Society of New York, under the able direction of its conductor Alfred Greenfield, gave Handel's Samson in St. Thomas' Church. An overflow audience attended. The chorus sang with its customary precision, splendid contrasting phrasing and a well integrated tonal quality. Soloists were William McGrath, tenor; Helen Kastuck, soprano; Frances Bible, contralto; John Meredith Langstaff, baritone, and William McLean, boy soprano from St. Thomas choir. George William Volkel was at the organ. (Incidentally, Samson was the first oratorio sung by the society, on May 12, 1874, under the direction of Dr. Leopold Damrosch, at Steinway Hall on West 14th Street.

Music of the Faiths Heard

A lengthy and unusual program of sacred choral compositions, supplemented by piano and orchestral works, was presented in Town Hall by the music students and faculty of Teachers College, Columbia University, on May 11, under the competent direction of the choir's conductor, Dr. Harry R. Wilson. Clean attacks and releases, much finished shading of phrases, prevailed throughout. In the first half choral numbers by Domenico Savino, J. S. Bach and Zoltán Kodály were featured; the latter's Missa Brevis was outstanding. The second part included choral works of Frederick Jacobi, Leonard Bernstein, Max Halfman, H. Shalit, Louis Lewandowski, Bach-Busoni, Eliakum Zunser and Norman Dello Joio. The splendid presentation of Dello Joio's colorful, dramatic The Mystic Trumpter was enthusiasticly received.

Godfrey Turner's Trinity Concerto, possessing no great audience appeal, was carefully and pleasantly played by the chamber symphony orchestra, conducted by Ernest E. Harris. The piano solo, St. Francis Walking on the Waves by Liszt, was played by Richard A. Carpenter. The other assisting musicians were Wedon Wilber, French horn; Jean Lawson, organist and Margaret Gilley, accompanist. Robley Lawson is the assistant conductor of the choir.

AGO Organ Composition Award

Announcement is made by Seth Bingham, chairman of judges for the organ composition competition under auspices of the American Guild of Organists, of the award to Edmund Haines of New York, for his composition, Promenade, Air and Toccata. The prize presented by J. Fischer & Bro. of New York was $100 and royalty.

Father Flanagan Passes

The sudden death in Berlin of the Right Rev. E. J. Flanagan, founder of Boys Town just west of Omaha, Nebraska, came as a distinct shock to a host of friends and admirers in America. Many lovers of choral music will remember previous appearances in New York City of the very efficient Boys Town Choir, the maintaining of which was made possible by this clergyman's magnificent and successful efforts in the creating of the village where homeless boys from other communities found haven. As is well known, his slogan was, "There is no such a thing as a bad boy."

At the time of his passing, Father Flanagan was on an inspection tour of German youth facilities at the invitation of the United States Government.

Choir Notes

Gustav Holst's Hymn of Jesus and works of Paul Creston, Leo Sowerby, Searle Wright and other contemporaries were performed at a Whitesunday festival service at the Chapel of the Incarnation, New York, on May 16. This interesting musical program was directed by Searle Wright, organist and choirmaster.

•

Haydn's oratorio The Seasons was presented in a commencement concert at Town Hall, New York, by the Music School of Henry Street Settlement on May 24. Participating were the school's Mozart orchestra, the chorus and the following guest soloists: Alice Lareau, soprano; Walter Blazer, tenor, and William Epperhart, baritone.

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Louie White Wins Ascension Award

The Church of the Ascension, New York, announces that the competition for an original cantata suitable for Ascension Day has been won by Louie White of Syracuse, N. Y. The award carries a prize of $100 and publication by the H. W. Gray Co. The judges, Normand Lockwood, Vernon de Tar and Philip James, were unanimous in their choice of Mr. White's work. Entries were received from many parts of the country and Canada.

The cantata, Praise to the Risen Lord, is short, with an estimated performance time of 14 minutes. It is in the contemporary spirit and well written for both voice and organ. The chorus is 4-part throughout, and it has occasional solos.

Mr. White, a native of Spartanburg, S. C., is a 27-year-old graduate assistant at Syracuse University. He was graduated from Converse College in 1947 and served with the air forces in China during the war.

The premiere of the winning score was given in a festival evensong service at the Church of the Ascension, on the evening of May 6, sung by the choir under the direction of Mr. de Tar, organist and choirmaster. Soloists were Genevieve Rowe, Virginia Viney, Alfred Hopkins and Benjamin de Loache.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

For Organ

LET ALL MORTAL FLESH KEEP SILENT, by August Maekelberghe. J. Fischer & Bro., N. Y. $1.25.

Mr. Maekelberghe has provided a brilliant and effective composition of large proportions, and in somewhat advanced idiom, for the organ. It combines a freshness of style with a logical, clean-cut rhythmic and a colorful melodic line. It is 12 pages in length and suitable for execution by a capable organist on an instrument of generous playing scope, in recital or special service. Performance time, 9 min., 50 sec.

FOUR PIECES FOR THE ORGAN, by Eric DeLamarter. M. Witmark & Sons, N. Y. $1.75.

This is a valuable contribution to the organ field—a collection consisting of Prelude, At the Elevation, Tune for Oboe and Whimsey, all well marked for interpretation. These pieces are delightful in their melodic, well-harmonized passages and are suitable for use in recital, special or general services. The publication should prove of value to every organist.

PRELUDE AND FUGUE, by Charles F. Hendricks, Jr. (Op. 9) Mills Music, Inc., N. Y. 75c.

A rapidly moving short composition for organ, arranged in competent fashion by Robert Leech Bedell. Effective as to melody, moods and coloring requires execution by organist with flexible technique. Suitable for general and special service; 5 pages in length. A substantial addition to the choir loft library.

DUOLOGUE AND CHORAL, by Homer Nearing. The H. W. Gray Co., Inc., (Agents for Novello & Co., London.) 75c.

This exceptionally fine piece for the organ is expressive of its title and can be played to advantage either in a church service or on a concert program. Its effective chordal arrangement in the choral section of the composition is rich, full and impressive in its strength and beauty. 5 pages.

SATB

GOD CAME, THE HOLY ONE, by Eric DeLamarter. M. Witmark & Sons, N. Y. 18c.

A very complete and interesting anthem for 4-part mixed chorus: text from Habakkuk III. Organ accompaniment. The moods are well marked and contrasted and the harmonization is excellent. Contains soprano solo and later a soprano obbligato solo to choral accompaniment. Suitable for general, Thanksgiving or other special service. Normal vocal tessitura. 9 pages.

SSA

O LOVELY PEACE, by George Frederick Handel. G. Schirmer, Inc., N. Y. 20c.

Three-part (S.I., S.II, A) chorus for women's voices with piano accompaniment, arranged by Carl Deis from the soprano and alto duet in Judas Maccabaeus. A well integrated and harmonious arrangement; which requires a trained chorus and plenty of flexible singing to properly execute. The text by the Rev. Thomas Morell. Acceptable for general or festival service. 15 pages.

Boston University Liturgical Recital

Everett Titcomb, prominent American liturgist and instructor at Boston University college of music, directed a recital of liturgical music in the University recital hall on the evening of May 13. The program was divided into four parts—Gregorian Chant, Organum, 16th Century Polyphony and Contemporary works. The latter group included Mr. Titcomb's Sanctus and the Nunc Dimittis by Dr. Francis Snow, organist of Trinity Church and member of the Boston University faculty.

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CHICAGO: Summer Plans

By DOSHA DOWDY

CHICAGO.—The 14th consecutive season of "Music under the stars" in Grant Park (Walter L. Larsen, managing director) will open June 23, continuing through Aug. 15. Symphony concerts will be given every Wednesday, Friday, Saturday and Sunday evenings with the exception of Aug. 14.

The Grant Park Symphony will be featured for the 5th consecutive year. Nicolai Malko, resident Chicago conductor will direct 12 programs, and 7 other nationally known conductors will occupy the podium for the remaining 19 concerts. New to Grant Park this summer will be Erich Leinsdorf who comes for 4 concerts in July (14, 16, 17, and 19). Lawner, Solomon, Breisach, Dorati, Fiedler and Kopp are all former Grant Park conductors. The soloists for the most part will be newcomers to the lake front symphonies. They include: Polyna Stoska, Leonid Hambro, Georth Roth, Purth McFarlin, Joseph Fuchs, Nell Rankin, Priscilla Gillette, Irwin Laslo, Gabor Carelli, University of Indiana Chorus (Wilfred Bain, conductor), Rafael Drulan, Eugene List, Mona Paulee, Marguerite Piazza, Graciela Rivera, Ernest McChesney, Holgar Sorenson, Theodore Lettvin, and Eileen Farrell. "Repeat" artists scheduled are: Leonard Warren, Virginia MacWatters, Fritz Siegal, Regina Resnik, Ramon Vinay, Frances Yeend, Winifred Heidt and George London.

HERBERT RENISON,

Argentinian pianist, whose concert schedule this season has included in addition to a Chicago recital in Kimball Hall, a series of eight programs for the Music Forum Clubs in Illinois, Michigan, and Indiana; and one at La Crosse State Teacher's College, La Crosse, Ind., where he has been re-engaged for next season. During the summer session of the Sherwood Music School, in Chicago, Mr. Renison will hold master classes, a seminar during August, and give a lecture-recital on South American folklore, also a piano recital of works by old English masters of the virginal, Beethoven, and Debussy.

Saturday evening programs continue to be "feature" events. They include: (1) All-Tchaikovsky night; (2) Smetana's The Bartered Bride (concert version) with Chicago Park District Opera Guild; (3) Excerpts from grand operas; (4) A Midsummer Night's Dream; (5) Verdi's Requiem; (6) Gershwin-American night; (7) Die Fledermaus (concert version). Claude Kirchner will again be announced for the Grant Park concerts. There was an attendance of 1,163,000 at the 31 concerts heard in the park last season.

Pro Musica Trio Concert

The Pro Musica Trio (Nina Mesirow-Minchin, pianist; Ennio Bolognini, cellist; Fritz Siegal, violinist) were presented by the Chicago Chamber Music Society in the final concert of the season at the Fortnightly, Friday evening May 14. The hall was filled to capacity with devotees of this oldest organized trio in Chicago (established in 1930). The request program opened with Haydn's First Trio, containing the merry Rondo all' Ongarese, which glittered with bright new colors under fingers so fleet and sensitive. It continued with Arensky's Trio in D minor, with the warm melodies of its Elegia in charming contrast to the fine-spun scherzo. A brilliant performance of Turina's Trio No. 2, Op. 76, concluded the program, which was notable for the fine perception and musicianly playing of this ensemble. Seguidillas Gitanas, by Arbos, played as an encore, had an intriguing ending, as arranged by Bolognini to imitate a guitar. The regular subscription series of 6 morning concerts will be presented next season at the Ambassador East.

Barre Hill Presented in Benefit Concert

Barre Hill offered one of the most interesting programs of songs heard this season when he was presented in Kimball Hall recital, May 5, to benefit Orphans of the Storm, Inc., founded by Irene Castle. There were two Chicago premieres—Paul Bowles' settings of Tennessee Williams' Blue Mountain Ballads, and one of two songs by Rebecca Williams—The Seal Man (John Masefield); and a first American performance of Cino Epitaphes, by Vellones. Other works were by Ravel, Moussorgsky, and Février (an excerpt from Monna Vanna). Mr. Hill's presence is an engaging one and his manner of singing authoritative. Although he was not at his best vocally, his artistry and convincing interpretations were apparent throughout the program, whether in the dramatic impact of Moussorgsky's Death, the Commander; the subtle humor of a Vellones epitaph; or the whimsy of a Deep South ballad. The audience was large and responsive and was not content to leave without encores.

Ferruccio Burco at Opera House

When 9-year-old Ferruccio Burco came confidently out on the Opera House stage to conduct an orchestra of veteran symphony men in concert, May 16, his large audience smiled affectionately, but when the young leader raised an authoritative baton and brought to life Bellini's Overture to Norma, other operatic overtures and preludes, Beethoven's First Symphony, and works by Berlioz and Gomez, there was admiratino not only for his talent but for his musicianship. His knowledge of the scores (conducted from memory) was thorough, his tempi for the most part well taken, and his sense of nuance, dynamics and rhythmic proportions was remarkably fine. There were no detracting mannerisms, no resorting to tricks of showmanship, but admirable simplicity of manner maintained throughout the performances. The prodigy's future will be of interest.

Mendelssohn Club and Louis Sudler

The Chicago Mendelssohn Club again proved its sincere purpose and attainment of a high measure of musical expression at the concert of their 54th season in Orchestra Hall, May 7. Jacques Homier led the group in inspired fashion in a list of interesting variety ranging from pre-classic to the modern works. The soloist was the well-known Chicago baritone Louis Sudler, a singer of much worth vocally and musically, whose numbers included Bois Epais by Lully, Zueignung by Strauss, Eri Tu from Ballo in Maschera by Verdi, a group of songs in English and Landsighting by Grieg (done with solo and chorus). The Vast Unnumber'd Throng (Brorson) was sung by the Club in memory of a beloved member, Clarence Neu. Of special interest was the first performance of Wayne Howorth's Serenade, dedicated to the club, featuring Ralph Nielsen as tenor soloist. The accompaniments of Rhea Shelters for Mr. Sudler, deserved praise.

CECILE DE HORVATH,

pianist and teacher (left), with her artist-pupil Esther Payne, following the latter's recent appearance as soloist with the Chicago Symphony Orchestra. Other artist-pupils of Mme. de Horvath who have played under prominent auspices this season include Paul Hume (National Galleries Orchestra, Washington, D. C.), Howard Legare (concert tour of Kansas, Iowa, Wisconsin, Missouri, Indiana), Evelyn Teander (Society of American Musicians, Sigma Alpha Iota, and North Park College where she teaches), Isabel Rosen (Kankakee, Wis.), Carroll Meyer (North Central College), Amy Degerman (program of American music, Rogers Park), and Felicia Dove (Holmes School).

Manuscript Society Concert

Principle, presentation, and content alike distinguished the recently formed Chicago Manuscript Society's Program of Contemporary Compositions at Kimball Hall, May 14. Founded by Robert Dvorak, who led the choral numbers, the Society meets an important need in the musical community. Unpublished works of merit are selected and performed by musicians of ability. At this concert, Willis Charkovsky's String Quartet and Dirge and Allegro for piano proved the outstanding scores, written withe a firm, sure hand and first-rate musicianship. The balance of the program consisted of Bryan Dority's Songs from Shakespeare, sung by Wendell Os-

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born, Philip Slates' Sonatina for Piano, and choral works by Milton Brázda, C. J. Warner, Bernard Brindell, and William Shroeder. In each was felt the heartening assurance that the gift of creative music is alive and confident in the world today. J. M.

Ilitsch Soloist with Singing Academy

On May 16, at Orchestra Hall, the Chicago Singing Academy, Alexander Savine conducting, with soloist Daniza Ilitsch, Metropolitan soprano, and Helen Westbrook, Sidney Stafford and Edmund H. Attwood, accompanists, gave a program devoted principally to religious and folk music of Serbian, Russian and Armenian composers. The seventeen-voice chorus had a vocal flexibility too often lacking in more massive tonal effects. Their singing of Rachmaninoff's Glory to the Trinity, and anthems by Stankovich and Arkhangelski was particularly satisfying, and a Chicago premiere of Deep Bell by Glenn H. Woods offered the interest and color of an unusual descriptive work. Mme Ilitsch displayed a voice of fine range and power, with an unusual quality particularly suited to Mascagni's Voi Lo Sapete. Her dramatic singing of Tosca's Vissi D'Arte won the audience's enthusiastic demands for an encore. Later in the program she offered a cycle of Serbian songs. The concert was a benefit for Serbian relief funds. H. L. B.

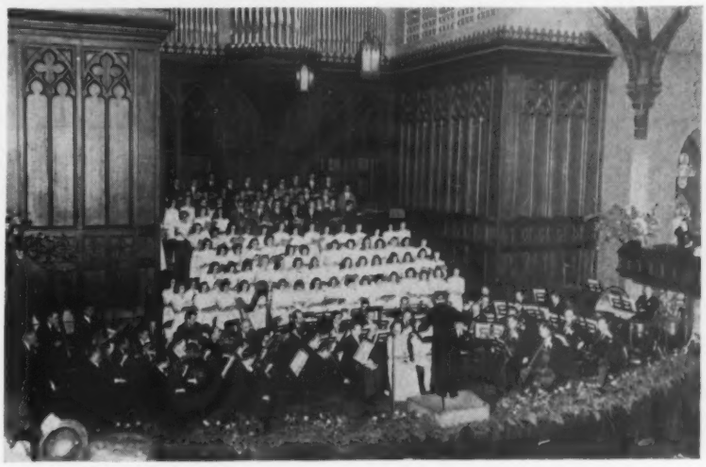
Richard Faith Wins Piano Finals

Richard Faith, pupil of Rudolph Ganz, was the winner of the final contest of the Musical Arts Piano Auditions conducted annually by the Society of American Musicians with the co-operation of Mary Wickerham, concert and artist manager. The award is a debut recital in Orchestra Hall on the Musical Arts Piano Series, presented by Miss Wickerham. Mr. Faith will appear next season (March 29), in the series, which also includes Novaes, Curzon, Michelangeli, Shure and Serkin

Roosevelt College School of Music Notes

A group of three specialized master courses offered by the Roosevelt College School of Music during the ten-day class period from July 12 to 23, and especially planned for piano and voice teachers, coaches, and for advanced students, will be led by Maurice Dumesnil, Joseph Bauer and Frederick Schauwecker. Mr. Dumesnil, noted concert pianist, will give the piano master classes; Mr. Bauer (concurrently chairman of the voice department of Roosevelt College School of Music), will conduct the master class in voice; and Mr. Schauwecker will be in charge of the master classes in accompanying and coaching. The last-named has toured with such noted artists as Claire Dux, Richard Crooks, Martinelli, Rose Bampton, Edith Mason, and others, and with Jussi Bjoerling on his recent tour.

The School of Music began its first concert program in its new home in the former Auditorium building last month. A series of weekly student and faculty recitals and musical lectures were presented during May in the School's newly opened Recital Hall famed for decades as the Auditorium Building's Masonic Hall. Outstanding among these were the Lecture-Concert presenting Beethoven's Two Versions of his Opus 16: Quintet in E flat major for piano and wind instruments; and Quartet in E flat major, for piano and strings, with Oswald Jonas as lecturer. Musicians participating were Marion Hall, piano; David Moll, violinist; Harold Klatz, viola; Richard Beidel, cello; Laurence Stocking, oboe; David Kaplan, clarinet, R. Poole, horn; L. Davis, bassoon.



TAUNO HANNIKAINEN CONDUCTS
the Chicago Symphony Orchestra and Cornell College Oratorio Society in Bach's B Minor Mass. (Photo by Hugh M. Roberts.)

Mt. Vernon, Ia.

On Mount Vernon's hilltop campus, May 7, 8 and 9, Cornell College of Iowa celebrated the golden anniversary of its May Music Festival—the oldest west of the Mississippi. This observance was a particular significant one not only because it marked 50 years of successive festivals, but because during 40 of these years the Chicago Symphony Orchestra and its predecessor, the Theodore Thomas Orchestra, were conducted by Dr. Frederick A. Stock. From his first concert in 1902 until his death in 1942, he was "an inspirational highlight" and "the most beloved of all Festival traditions."

On this occasion, his memory was honored with a presentation of a Stock Memorial Fund with a goal of $112,000 ($1,000 for each of the 112 concerts conducted by Dr. Stock), and a memorial concert—the third of the festival series. This was an all-Bach program given by the Chicago Symphony Orchestra under Tauno Hannikainen, and the Cornell Oratorio Society (Jacques Jolas, conductor; Eugene Deverwaux, organist) with Mr. Hannikainen as guest conductor.

The program comprised four Bach transcriptions for modern orchestra by Stock (Passacaglia and Fugue in C minor, Andante from Violin Sonata in A minor for Strings; Fugue in C minor, and Chorale-Prelude, A Mighty Fortress is our God); and excerpts from the B minor Mass. The last-named work was given an admirable performance by the orchestra, the beautifully trained chorus, and superior soloists Nancy Carr, soprano; John Toms, tenor; Donald Gramm, bass (all Chicagoans); and Ruth Pinkerton, contralto, of the Cornell College music faculty.

Solo recitals of the Festival which opened the series, were given by Beveridge Webster, and Dorothy Maynor. Both artists were received with great enthusiasm.

The concluding orchestral concert under Hannikainen, with Ruth Ray as soloist in Lalo's Symphonie Espagnole, climaxed the festival events. Miss Ray, with the support of excellent accompaniment, displayed her high musicianship in a beautifully musical and deft performance of Lalo's attractive work. The artist received generous and hearty applause from her responsive audience.

Symphonic works heard on the final concert were Weber's Overture to Oberon, Brahms' First Symphony, Copland's Appalachian Spring, and Tchaikowsky's Francesca da Rimini. This was music-making of a high order. The overflowing audience complimented Mr. Hannikainen and the orchestra with long expressions of appreciation and requests for encores. D. D.

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EVENTS IN THE SCHOOLS

Louise Jenkins Singers Heard

Singers from the studio of Louise Jenkins who had been heard in the Grand Central's Christmas programs appeared there again the first week in May in the National Music Week series. They were Marguerite Corriveau, Ellen Morrison, Maureen O'Brien, Lenore Singer, Sylvia Singer, Madeline Moore. Mary Lee Read is organist of Grand Central.

A featured soloist at Concord Hotel, Kiamesha Lake, was 16-year-old Arlene Dennis, whose voice was broadcast at the request of listeners who had heard her during the Christmas holidays. Madeline Moore, Ellen Morrison and Maureen O'Brien were soloists for the Equitable Life Choral Society in Town Hall this spring. Miss O'Brien, who won the RKO prize in The Bronx in January, sang at a benefit concert in Henry Hudson Hotel, and has been heard at St. Anselm's Church for weddings and other services. She and Miss Corriveau were soloists in the church's St. Patrick's benefit concert.

STUDENTS OF NEW YORK COLLEGE OF MUSIC opera department in Die Fledermaus, by Johann Strauss, recently presented at Hunter College Playhouse. Siegfried Landau conducted, and Leopold Sachse did the staging. (Photo by Cecil Layne.)

Philadelphia Conservatory Will Hold Summer School

PHILADELPHIA.—The Philadelphia Conservatory of Music on May 19 celebrated its 71st Commencement in the ballroom of the Belevue-Stratford. The late Olga Samaroff made the address, and Dr. Willem Ezerman, president, bestowed diplomas and degrees. A concert featured Armand Basile, Claire Polin, Dorothy McMichael, Helen Colbert, Herbert Rogers, Mervin Berger, Bernhard Goldschmidt, William Partsch, Natalie Hinderas, John Damico, and the Conservatory Orchestra and Chorus.

The Conservatory announces its Summer School, June 21-July 31 featuring private ear-training, harmony, counterpoint and composition, private instrumental and vocal instruction, classes in preparatory theory and ear-training. Maria Ezerman Drake is managing director.

Piano Teachers Congress Meets

The Piano Teachers Congress held its regular monthly meeting on May 6 at Steinway Hall. Member speaker was T. Robin MacLachlan, Musical Courier staff reviewer, whose topic was Contemporary Teaching Materials. The member artist was Ernesto Berúmen, concert pianist and teacher of the La Forge-Berúmen Studios. Melville Clark, harpist and guest speaker, talked on A New Field for the Piano Teacher.

Alberti to Hold Master Classes In West and South

For the 17th season, Solon Alberti of New York, will spend part of the summer holding master classes in voice in the west and south.

Mr. Alberti's artist-pupils have been active. Rose Lee Grace, dramatic soprano, has returned to New York from Baton Rouge, La., where she appeared with the Baton Rouge Symphony in Elsa's Traum from Lohengrin and Voi lo sapete from Cavalleria Rusticana. Ruthabel Rickman, soprano, gave recitals in Newton and Wichita, Kan., and Arkansas City, Ark. A scholarship for six weeks at Tanglewood has been awarded LuCretia Ferre, soprano. Rose Mary Stevens sings mezzo-soprano passages on The Trinity Hour from St. Paul's Chapel each Sunday morning. A recital is booked in Salt Lake City the last week in August for David Seegmiller, tenor, who also appears in joint recital with Miss Ferre on June 11 at the Latter Day Saints Church, New York. Miss Ferre also gave a program on May 12 at the Church of the Incarnation. Jan Eaton is soprano soloist at the Emmanual Baptist Church in Ridgewood, N. J.

BETH FERRO, from the Edna Beatrice Bloom studios, sang the title role of Aida with the Opera Des Artistes on April 10 and Santuzza with the same group earlier this season. She is currently soloist in Christ Church choir, Brooklyn. With other selected students, the soprano was heard in the American Artists Concerts sponsored by Miss Bloom at Town Hall and Times Hall, New York, and will sing in An Evening of Music at the Women's National Republican Club on June 4, presented by Miss Bloom's artist-pupils. A second students' recital is scheduled for June 18 in St. Mark's Auditorium, Brooklyn.

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AND THE COLLEGES

Homer G. Mowe Engaged for Yale University Faculty

Homer G. Mowe, teacher of singing of New York, has been appointed Assistant Professor of Singing at Yale University. He has been teaching at Yale for the past three years and will continue to divide his schedule, three days a week at New Haven and three at his private studio in New York.

Mr. Mowe is chairman of the American Academy of Teachers of Singing; first vice-president and one of the founders of the National Association of Teachers of Singing; past-president (three terms) of the New York Singing Teachers Association; has served two terms as vice-president of the Music Teachers National Association; one term as a member of the executive committee of the National Music Council; and for the past 10 years has been Associate in Music and Music Education at Teachers College, Columbia University; and taught at Columbia University during the summer session of 1947.

HOMER G. MOWE
(Photo by J. Abresch.)

Bernice Frost in Pittsburgh

Dr. Bernice Frost was speaker at the recent Piano Session of the National Conference of Catholic Music Educators Association held in Detroit in the Auditorium of the Rackham Building. Dr. Frost was introduced by Robert Hufstader of the Juilliard School of Music, who opened the session with a short talk on Parents. Attendance was over 1,200. Sister M. St. Clare of Pittsburgh, Pa., an executive officer of the association, was in charge of the session.

On May 8 Dr. Frost spoke at the New York Federation of Music Clubs meeting at the Astor Gallery of the Waldorf-Astoria, New York.

Brooklyn Institute Announces Series

The Brooklyn Institute of Arts and Sciences has announced its Major Concert Series for 1948-49. Attractions are: Rise Stevens, Oct. 26; Isaac Stern, Nov. 9; Mariemma and her Spanish dance company, Nov. 23; Ezio Pinza, Dec. 7; De Paur Infantry Chorus, Dec. 21; Menahem Pressler, Jan. 11; Vienna Choir Boys, Jan. 25; Joseph Szigeti, Feb. 15; Artur Rubinstein, March 15; Mata and Hari, March 29. A "bonus" concert will be given on March 1, presenting Grant Johannesen, pianist, recipient of the Institute's American Artists Award for 1948.

Sevitzky Conducting Conservatory Orchestra in Mexico City

Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, was invited to conduct the Conservatory Orchestra of Mexico City in two concerts on May 30 and June 6 at the Palacio de Belles Artes. The conductor will make a motor tour of Mexico before returning to Indianapolis to prepare for the summer concert season—the second in the city's history—which begins on July 18.

Harper Library for Western Michigan

In recognition of the contribution made to music in Michigan by Harper C. Maybee, emeritus professor of music at Western Michigan College, Kalamazoo, Mich., and for 33 years head of its music department, a library to be known as the Harper C. Maybee Music Library has been established at the college. Announcement was made at the 10th annual Southwestern Michigan Vocal Festival on May 1.

Carl Ebert Named Visiting Professor at U. S. C.

Carl Ebert, artistic director of the Glyndebourne Opera, England, has been appointed visiting professor and head of a new department of opera at the University of Southern California, Los Angeles, according to announcement by Pres. Fred D. Fagg, Jr. Following the close of the Glyndebourne summer season Prof. Ebert will take over his activities Sept. 1.

Violin, Viola, Cello Teachers' Guild Closes Season

The Violin, Viola, Violoncello Teachers Guild presented a forum on Stimulating Interest in String Playing at Wurlitzer Auditorium on May 6. Speakers were Dr. George H. Gartlan, Emily Franz, Samuel Applebaum, Jennings Butterfield, Arved Kurtz, Hugo Kortschak; Edith Olesen was chairman. A feature was a transcription by request of the California Chapter, V.T.G. The Guild closed its season on May 16 with a concert of contemporary music at 3 W. 51st Street. Artists appearing were Dorothy Minty, Lillian and Joseph Fuchs, Mary Gale Hafford and the Juilliard String Quartet. Accompanists were Lucy Brown and Irving Owen. Louis Persinger is president of the Guild.

SCHOOL NOTES

Students in advanced theory at Yale University School of Music presented their fourth annual concert series of ancient choral and instrumental music on May 20, 21 in Sprague Memorial Hall. Concerts were directed by Paul Hindemith, Battel Professor of the Theory of Music at Yale.

Estelle Parnas, pianist, Victor Bellamy, bass-baritone, and Vincent DeSola, accompanist, were the artists on the May 10 program of the "Kellogg Gems" series put on by Lucile Kellogg at Little Theatre of Westside WMCA.

On May 20 the Riverdale Country Schools held the 17th Annual May Festival of choral music and a Shakespearean play (Twelfth Night). The event was for the benefit of the United Nations Appeal for Children. Directors of the School of Music are Mr. and Mrs. Richard McClanahan.

Provost Paul H. Buck has announced the appointment of Randall Thompson as Professor of Music at Harvard University. Mr. Thompson, now in a similar post at Princeton, is writing his third symphony, under a commission from the Alice M. Ditson Fund of Columbia University, and a shorter work commissioned by the Cleveland Orchestra. His appointment at Harvard is effective July 1. The chair is made vacant by the promotion of Walter Piston to the Walter W. Naumburg Professorship of Music.

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NEW YORK CONCERTS

Carnegie Hall

Juilliard Concert Led by Koussevitzky

The third and last Carnegie Hall concert of the Juilliard School of Music series for the benefit of its student aid fund was given on May 9. The concert was featured by the presence of Serge Koussevitzky in the capacity of guest conductor. The program included Beethoven's Overture to Egmont and his Ninth Symphony. All of the 300 or more participants were Juilliard students.

Although there was much youthful enthusiasm coupled with the efforts of the players and singers, the result strongly resembled professional performance. The various sections were welded into a well integrated and carefully balanced entity, although on rare occasions it seemed as if the strings over-weighted the woodwind section. A keen sense of interpretative values and a virility of execution were apparent in both Overture and choral work.

The large chorus, which had been trained meticulously by Robert Shaw, encompassed the many difficult passages of the score with highly commendable artistic precision and vocal strength. At all times the young singers were spontaneously responsive to the demands of the conductor.

The vocal soloists were Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor, and Harry Wayne, basso. Miss Moll sang with solidity of tone, particularly in the upper ranges and with authority. Mr. Druary was generally effective in the tenor role, although at times his higher tones gave off a semblance of constriction. Mr. Wayne exhibited a bass voice of pleasing quality but which seemed to be somewhat light of body for the exacting requirements of the music.

L. C.

Town Hall

Branscombe Choral Sings Novelties

The Branscombe Choral in an all-American program included many first New York performances and one world premiere at its fourteenth annual spring concert on May 6. The new work was a Foster hymn, Choral Harp, expertly scored for piano, harp and chorus by the Choral's conductor, Gena Branscombe. Other works heard here for the first time were Read's Magic Hour, Saxton's the Noble Nature and Freed's highly entertaining Postscripts. There were additional pieces by McCollin, James, Hanson, Chadwick, Kramer, Smith, MacDowell, Loeffler and Taylor. The chorus performed throughout with spirit and achieved some very lovely tonal effects. The attacks were generally clean and the voices well blended. Floyd Worthington, baritone, was the capable guest soloist. Musicians participating were Jeanne Mitchell, violinist; Esther Gruhn cellist; Nina Dunkel, harpist; Ruth Freeman, flutist; Phillis Gugino, clarinetist, and James A. Hager, tympanist. The accompanists were Ruth Harsha and John Ahlstrand.

R. K.

Dino Ancona's Recital

Dino Ancona, Italian pianist, was heard in his first New York recital on May 8. To judge from the applause, he won an immediate success with his audience. His numbers were selected from somewhat stereotyped material, with the exception of Sibelius and Albeniz works, in which Mr. Ancona did some of his most exhilarating playing. The pianist's digital technic was flexible and at times brilliant. In several of the more familiar compositions he ran away with his tempi and did not as a Programmed were two Scarlatti Sonatas; the Beethoven "Moonlight" Sonata; and two all-inclusive Chopin groups.

M. C.

Anne Katz, Contralto, Heard

With an enthusiastic audience applauding, Anne Katz, contralto, gave a recital on May 9 that was outstanding for its quality and musicianship. Miss Katz possesses a voice of beauty and a knowledge of how to obtain the best effects with it. Her program, excellently chosen, gave Brahms classics coupled with novelties by Lazar Weiner and Marion Bauer. Erich Itor-Kahn was the pianist who aided in this effective performance.

L. J. G.

Frank Edwinn Makes Notable Bow

Frank Edwinn, young American basso, made a noteworthy N. Y. debut on May 12. In addition to a rich voice and perfect diction, he disclosed a remarkable interpretive ability which would do credit to performers considerably older and more experienced. His excellent stage presence also makes him one of the singers to watch with interest, for with further development he should prove to be one of our outstanding artists. Here is a singer who can be equally adaptable to both concert and opera. He chose rarely heard arias by Mozart, Handel, Haydn, Lully, Monteverdi, and Cimarosa, in which he showed a thorough grasp of the classics. Ravel's song cycle, Don Quichotte à Dulcinée, was interestingly performed, with Chanson Epique given particularly persuasive delivery. A group of American folksongs arranged by Siegmeister was excellently sung, and David's Lamentation by Billings, a collector's item, was done with profound feeling and imagination. Arpad Sandor was the able accompanist.

A. P. C.

Bettye Voorhees in Second Appearance

Bettye Voorhees, a light-voiced contralto, was heard in her second Town Hall recital on May 16. The first part of the program consisted of Gluck's Che faro, E se un giorno tornasse and Scherzo of Respighi, Sensazione and La Girometta of Sibella. The eight Zigeunerlieder of Brahms followed. The second part included a group of five French songs by Bensussan, Pessard, Ferrari and Fourdrain and concluded with songs and spirituals in English by Bantock, Webb, Boatner, MacGimsey and Reckling. Miss Vorhees' voice has a sympathetic, sweet and decidedly pleasing quality, although its true value and beauty are not at all times made available due to an over-tense manner of vocal production. Thus clarity and carrying power sometimes were handicapped. The contralto was at all times keenly sensitive to the text and exceedingly artistic in her expression of it. Especially effective were her interpretations of Sibella's Sensazione Lunare and Sweet Little Jesus Boy by MacGimsey. Rudolf Schaar was a capable accompanist.

L. C.

Rose Raymond Plays Beethoven

Rose Raymond, pianist, in an all-Beethoven program on May 16, included his Sonatas Opus 27, Opus 2 and the "Waldstein." Miss Raymond played with intense feeling and good phrasing. Her performance was enjoyable.

L. J. G.

(Continued on following page)

MRS. WARREN KNOX,
re-elected President of the New York Federation of Music Clubs. (Photo by Gustave Lorey Studio.)

Mrs. Knox Re-elected N. Y. State Music Clubs' Head

The New York Federation of Music Clubs re-elected Mrs. Warren Knox, of Selkirk, N. Y., as its president for a second two-year term on Saturday, May 8, at its biennial convention at the Waldorf-Astoria Hotel. Other officers re-elected were Mrs. Harry C. Schroeder, of Brooklyn, first vice-president; Mrs. George S. Morris, of Flushing, Queens, second vice-president; Mrs. Jessie Nash Stover, of Utica, third vice-president; Mrs. A. Stuart Carpenter, of Salamana, corresponding secretary; Mrs. Edward French, of Albany, recording secretary, and Mrs. Edward H. Neary, of Port Washington, treasurer. The entire board of directors of twenty-one members was also re-elected, and Mrs. Edgar Stillman Kelley, of New York, past president of the national federation, was elected as board member at large.

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Magnavox Company to Exhibit New Models at Trade Show

FORT WAYNE, IND. — The Magnavox Company has set up a full calendar of activities under its sponsorship during the Industry Trade Show and Convention of the National Association of Music Merchants in Chicago's Palmer House, June 14-17. Besides business meetings with dealers on two separate days, the company's annual cocktail party and banquet, and the showing of Magnavox radio-phonographs, the company will unveil its new line of television units and display its new record demonstrator throughout the convention.

Frank Freimann, executive vice-president, has announced that discussions of television and the company's position in that field will be featured at the business meetings. The annual banquet for dealers and their guests will take place in the Palmer House grand ballroom on June 15.

NEW YORK CONCERTS

(Continued from preceding page)

Louis Moore in Piano List

Louis Moore, pianist, gave a program of Bach, Chopin, Liszt, Prokofieff and Debussy works on May 17. Mr. Moore played with good taste and technic but showed evidence of immaturity in some works. His playing, nevertheless, gave pleasure to his cordial audience.

L. J. G.

Times Hall

Borton and Brandin Give Joint Vocal Program

Samuel Borton and Walter Brandin, basso and baritone-basso, respectively, gave an interesting program on May 16, of excerpts from opera, oratorio, and Lieder. Opera was represented by excerpts from Don Giovanni, Macbeth, Masked Ball, La Juive and Die Walküre, Handel's Israel in Egypt was the example of oratorio, and Mendelssohn, Schubert and Brahms Lieder concluded the list. Ralph Douglass was at the piano.

L. J. G.

Mara Gordon in Debut

A late season debutante was Mara Gordon, soprano, who, with Fritz Jahoda at the piano, appeared on May 19. Her program held German, Italian, French and English songs and the aria Pace, pace, mio Dio from Verdi's Forza del Destino. Her Lieder groups were by Brahms and Wolf, French numbers by Faure and Coquard, and Italian items by Tirindelli and Cimara, and the assortment in English representing music of Castelnuovo-Tedesco, Barber, Crist and Hageman.

Robert Tabori Vocalists Heard

Pupils from the Robert Tabori studio were heard in Carnegie Recital Hall, May 16, in a lengthy and varied program of art song, operetta airs and opera and oratorio excerpts. The standard of vocal gifts was high, although the experience of the singers ranged from 6 months of study to several seasons of professional appearance. Reviewing the favorable impression made in other Tabori recitals were Helen Spina, soprano; James Powell, baritone; Aubrey Henderson, contralto; Charlotte Belmont, soprano; Edmond Vellanti, baritone. Others listed were Edward Martin, baritone; Diana Bergman, mezzo-soprano; Doris Kessler, soprano; John Lucit, bass-baritone; Mary Sierpinski, soprano. The attractive young singers delivered their assignments with admirable poise, sincerity of purpose and in several instances with indications of marked progress since previous hearings and a genuine gift for song. Accompaniments were ably played by Ludwig Greenbaum assisted by Mr. Tabori.

M. C.

Bolek Students in Concert

At the Barbizon Plaza, George Bolek, teacher of voice in New York and Baltimore, presented artist pupils from both studios on April 25 and May 9. The first concert introduced the 17 to 24 age group; the latter list was comprised of students of professional standing and some experience. As usual in these recitals which have become an annual event on the Bolek schedule, the general impression was one of careful guidance in interpretation and selection of repertoire, with the accent on musicianship and commendable stage deportment and delivery. Those appearing were: Dolores Rebbel, John Mihok, Leona Betschler, Donald Tober, Miriam Hawelks, Shirley Bunn, Charlotte Haverstick, Thaddeus Siwinski, Dorothy Dittmar, Carl Knepper, Jane Maule Little, Maude Curry, Masha Fried, Howard Schlutter, Beth Harrelson, Marvin Clark, Hilda Clinton Greene. Miss Dittmar gave a program in Baltimore. Mr. Bolek provided accompaniments. M. C.

Ysaak Gladstone in Concert And Radio Appearances

Ysaak Gladstone, tenor, who was a soloist on May 15 with the Bronx and Manhattan Chorus in Town Hall, is a prominent cantor as well as concert and radio singer. Mr. Gladstone studied in Italy under Vincence d'Allesandro, and in New York with Enrico Rosati. He toured in Europe and this country, and on the air has been featured on programs for Maxwell House Coffee, Jello and other major sponsors. Another recent appearance was at the Metropolitan Opera House in a benefit for the Palestine Pioneers Foundation.

Ansermet in Swiss Events

Ernest Ansermet conducted an all-Stravinsky concert in Zurich in early May and then directed in Geneva a performance of Boris Godounoff and an all-English concert, in addition to orchestral programs in Zurich, Geneva and Lausanne. The end of May found him conducting in Paris and the first week in June he will lead concerts in London.

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PACIFIC COAST MUSIC

(*Continued from page 7*)

tion, an affiliate of the Music Teachers National Association, and the Oregon Federation of Music Clubs, affiliated with the National Federation of Music Clubs.

Started during the war, Sunday afternoon and Wednesday evening concerts have been put on at the Art museum by prominent Portland and Oregon musicians and are planned for next season.

Two concert series by internationally famous artists have been announced as usual by Ellison-White bureau. The Record Shop managed local appearances of the Ballet Russe de Monte Carlo and the Philadelphia Orchestra this season and plans similar events for 1948-49.

Music departments of the University of Oregon (at Eugene) and colleges in this area cooperate in the musical life of the city and state and several have their own concert series.

This spring has brought an influx of traveling choruses from the Yale Glee Club to the Westminster Choir. In June the Budapest String Quartet usually stops off in Portland for a short concert series en route to the Mills college (Cal.) summer session.

Portlanders, perhaps, don't have quite so much money to spend on concerts as a year or so ago, yet the two concert series are well attended and favorite musicians draw capacity audiences to the Auditorium (municipal) which, with both wings open, holds about 5,000.

Orchestras Abound in Los Angeles Area

By RICHARD DRAKE SAUNDERS

Los Angeles

There is a strong growth of orchestral activity in this region. The Hollywood Bowl opens July 13, and the orchestra this year is derived from the Philharmonic.

Alfred Wallenstein now appears to have adjusted the personnel of the Philharmonic to his liking, and the result has shown the ensemble in a very good light this season. A heavy concert schedule has included short tours and concerts in many Southern California cities, as well as radio programs and a series of concerts for children. Recent programs were televised.

The Santa Monica Symphony has been making steady progress under the efficient baton of its founder, Jacques Rachmilovich. Its records and radio broadcasts have brought it into international prominence in a short space of time.

The new San Fernando Valley Symphony, founded by Ilmari Ronka, has been having organizational problems following its third concert, but expects to continue on its same all-professional basis next season.

The Burbank Symphony, founded and directed by Leo Damiani, is a semi-professional orchestra but of a caliber to warrant professional status. With aid from the City of Burbank—which is more than Los Angeles does for its orchestra—the ensemble will continue during the summer season with park concerts in a natural Bowl.

Nearby Glendale has an amateur ensemble directed by Scipione Guidi which gives an annual season. Several concerts in the Los Angeles area also are given by the Los Angeles Women's Orchestra, oldest organization of its kind in the United States, now under the efficient leadership of Ruth Haroldson.

Los Angeles also had visits from the San Francisco Orchestra, under Pierre Monteux, and the Philadelphia Orchestra, under Eugene Ormandy, during the season, as well as concerts directed by Fausto Magnani with an orchestra of skilled studio players. Several rehearsal orchestras, composed of studio and radio performers, also flourish; they give no formal concerts and the members play for the fun of it and invite conductors.

The concert field misses the masterful touch of the late L. E. Behymer, who masterminded such events on the Coast for over half a century. Mrs. Behymer will carry on in Los Angeles.

Mary Bran is steadily increasing her annual activities as an impresario, bringing varied events and well known concert artists as well as presenting leading resident artists. Irwin Parnes also presents a series of concert events, several of leading character.

The Music Guild, founded by Alfred Leonard, has done an amazing job of "selling" chamber music, so that its events regularly draw audiences of one to three thousand persons.

Los Angeles still has no permanent opera, though an earnest effort is being made by the American Opera group, founded by Hugh Edwards, with Val Rosing as artistic director. The operatic picture is filled in by the San Francisco Opera in the fall and the Metropolitan of New York in the spring, the latter planning to make an annual affair out of its visit.

Music in Films

Music in the film studios follows a regular pattern of hard work. A group of skilled and efficient composers turn out the underscoring for dramatic pictures with results that sometimes are of high caliber. At the other end of the scale, a group of song writers indite variations on the Angels Serenade, or other mid-Victorian tear-jerkers, which efficient arrangers harmonize, and the result is what the producers call "musicals." Some of them turn out to be amusing, but the average is purely God-awful.

Benefit Aids Washington FMC

The Youth Symphony of the Pacific Northwest, Francis Aranyi, conductor, gave a benefit for the Young Artist and Student Musicians Fund of the Washington State Federation of Music Clubs. The orchestra is to hold its sixth session of the Pacific Northwest Music Camp, Aug. 15-Sept. 6. Mr. Aranyi will be in charge of orchestra and chamber music; Gustave Stern, musical director of the Seattle Civic Opera, will give opera and chorus training; Louise Van Ogle, professor emeritus, University of Washington, will lecture; Carolyn Kurfiss of the Eastman School of Music, is to preside over trombone and brass ensemble.

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Music at Home and Abroad

ARTHUR JUDSON

By ARTHUR JUDSON

We in America are willing and eager to listen to great performances of great music no matter who performs it. In Germany, German musicians are popular favorites; in France, the preference is for the French, in Italy for the Italians. In Europe music-lovers are nationalists first and music-minded second; in this country, with those who love it, music comes first. You need only pause long enough to consider the antecedents of any top ten stars before the American public today—Lily Pons (French), Ferruccio Tagliavini (Italian), Vladimir Horowitz (Russian), Maggie Teyte (Scottish), Lotte Lehmann (German), Jussi Bjoerling (Swedish) or Nelson Eddy (American)—to realize that Americans accept their musical stars on musical and not national grounds. The fact that most of these luminaries, and some of those to be named later, have become or are becoming American citizens is beside the point; whatever his passport says, Melchior is still a great Dane.

As Hamlet would say, this is a state of affairs "devoutly to be wish'd." Nationalism applied to music kills its spirit; however expedient it may be for a Prokofieff or a Khatchaturian to pay lip-service to a government decree, great music is not written by edict of arrogant politicians. It is good to know that nobody in this country even pretends that this is the case; here Igor Stravinsky and Paul Hindemith and Aaron Copland and Samuel Barber and Virgil Thomson and Gian-Carlo Menotti are free to write what they please; in many instances that is why they have come here. And the men who play their compositions with the great orchestras have come to the positions they hold from the ends of the earth.

Of the 104 men in the New York Philharmonic-Symphony, for example, 52 are natives of this country. But there are in addition 17 Russians, 9 Italians, 3 Hollanders, 3 Hungarians, 2 Englishmen, 2 Rumanians, 3 Germans, 4 Frenchmen, and one each from Algiers, Canada, Scotland, Austria, Turkey, Poland, Palestine, and Belgium. Contrast this with the situation in Europe, where by far the greatest majority of players in German orchestras are natives of Germany, in France, French, etc. And this on a continent which with three exceptions—the Concertgebouw in Holland, the BBC Orchestra in London, and the Vienna Philharmonic—does not produce orchestras in any way comparable to the top twenty in America.

•

America's thirst for music is something which I believe is without precedent in the whole history of civilization. Not counting orchestral concerts, there are annually in the United States a minimum of some 20,000 concerts in which professional musicians are employed. When you consider that a season which calls for 50 appearances by an artist is enormous, you can easily understand that there is employment for 400 artists operating at the rate of 50 dates a season. And the American music public remains constantly interested in great new talent anywhere in the world; it will reach out literally anywhere in the world to get it. This insatiable desire to hear great music greatly performed explains why we must go abroad to seek talent; and why we are always on the lookout for artists who have already been through the talent mills of European opera houses and recital halls.

All over the world, truly great artists are in short supply; that's why the American public welcomes with open arms a truly distinguished newcomer like the pianist Clifford Curzon, the contralto Kathleen Ferrier, or singers of the calibre of the Tagliavinis and Cloe Elmo. They are "tops"; Americans will glady make them rich and celebrated beyond their wildest dreams in exchange for an experience which only they can communicate—the particular artistry which is theirs. The American music-lover does not ask to see the passport of a Toscanini; he has one in his artistry which will admit him to any community in which enough music-lovers are banded together to make a concert possible. One thing Europe and America can share without a great deal of acrimonious debate is great performances of great music. Remember when we actually seemed to be achieving some sort of rapport with Russia???? It was at Potsdam, after a young G.I. —his name was Eugene List—played Russian and American music for the Big Three, and was toasted in vodka by Josef Stalin.

There are, to be sure, local prejudices which have been known to wreck an artist's career; Paderewski, for instance, was never a great success in Berlin. On the other hand, for reasons which are not entirely clear to anybody known to me in the American music world, American Negro singers like Marian Anderson, Todd Duncan and Anne Brown have had some of the greatest successes of their careers in the Scandinavian countries. But aside from a few local prejudices, it doesn't make any difference to the American music-lover whether an artist comes from Berlin or Chicago—as long as the music is of the first class.

•

To the extent that the growth of music in America is determined by the taste of conductors, we are everywhere in safe and safely international hands. Look at the League of Nations represented by the origins of our leading conductors. Most of them are now American citizens, but Toscanini was born in Italy, Koussevitzky in Russia, Stokowski in Poland, Munch in France, Mitropoulos in Greece, Reginald Stewart in Scotland, Hans Kindler in Holland, Desire Defauw in Belgium, Eugene Ormandy and Antal Dorati in Hungary, George Szell in Czechoslovakia, Maurice Abravanel in Portugual, Bruno Walter in Germany, Erich Leinsdorf in Austria, Thor Johnson, Victor Alessandro, Leonard Bernstein and Saul Caston in this country. England is as liberal, music-mindedly speaking, as we are, but much modern music is not available there. That is why these conductors, and more could be added to the long list, have made America the only place in the civilized world where virtually the entire orchestral repertoire—Russian, English, German, Italian, Rumanian, Czech, American—is performed every year.

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Varnay in Mexican Opera

Singing Leonora in Il Trovatore at the Palacio de Bellas Artes in Mexico City on May 25, Astrid Varnay, soprano of the Metropolitan Opera, essayed the Italian repertoire for the first time. Heretofore, Miss Varnay has been associated with Wagnerian roles. Before June 20 the soprano will have sung also in La Gioconda, Otello and Aida at the Mexican opera house, 10 performances in all.

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Critics' Symposium in Hartford

By JULES WOLFFERS

Hartford, Conn.

The thorny problems of music criticism in the smaller cities, music centralization, and American composer acceptance outside the metropolitan centers were the subjects of discussion in the pleasant city of Hartford, May 18 and 19, when the Hartford Times, the National Federation of Music Clubs and the Composers-Authors Guild jointly sponsored a New England Music Critics Symposium and a Festival of American Music.

Recognition that these problems exist was shown by the attendance not only of music critics but also by distinguished composers, performers, musicologists and educators together with students and even a few brave members of the ultimate consumer—the general public.

The central idea of the symposium was printed in the program:

"The state of musical culture in the United States is best measured in the non-metropolitan areas — in the smaller city which boasts a concert course and may be struggling to support an orchestra, where the classics are recognized and the word 'modern' connotes dissonance, where the music critic usually doubles as city hall reporter or copy desk man.

"These are the spots where today's composer is seldom heard, where subscribers are disappointed unless the visiting orchestra performs Tchaikovsky or Beethoven, where the local recitalists has 'connections' and is praised or best left alone. It is the hometown of the bassoon player who went to New York or San Francisco to make a living.

"This is culture at the 'grass roots.' It is the region which the composer must eventually conquer if he is to enjoy complete acceptance. Here the concert giver must begin to lift his sights.

"It is particularly a challenge to the music writer, the critic of the daily press. What does he owe to his community? What can he do for the composer? The symposium is intended to provide a thorough discussion of his role in relationship to his home town and to the music of his time."

Careers Outside Metropolis Needed

The probable author of the above quotation, Carl E. Lindstrom, managing editor of the Hartford Times (also its music critic), was chairman of the first session. He began with some remarks on Music Centralization Viewed from the Small City. He deplored the lack of opportunity outside metropolitan areas for musicians to make careers. It is the primary function of the smaller city critic, he stated, to produce more and better music for his community, to encourage native composers and not to judge all music by the same inflexible yardstick.

Problems of "The New York Criterion" were presented by Olin Downes critic of the New York Times, who attacked the present necessity of New York criticisms for young artists before they are accepted locally.

Music centralization and the music schools brought a music educator's plea for wider local opportunities from Moshe Paranov, director of the Julius Hartt School of music, host of the proceedings.

Jay Rosenfield of the Berkshire Evening Eagle asked for a watchdog attitude against low and degrading influences. The question of radio centralization received attention from Anne P. Norman, of the Hartford Times, who stated that emphasis on locally produced programs with a favorable atmosphere created by critics, educators and others, would bring a renaissance to the benefit of all levels of music.

"More Readable" Style Asked

The layman's point of view was presented by John Ashmead. He urged a more simple and readable style from the critics and emphasized the need of establishing music enterprises on a sound financial basis.

The second day's meeting was under the chairmanship of Isadore Freed who decried what he termed America's musical inferiority complex. American composers are ready but there is no market and consequently no way in which the American composer of serious music can earn a living through composition.

The critic's responsibility to the American composer was the theme of Raymond Morin, of the Worcester Telegram. Declaring that the local critic is a reliable barometer of public reaction he advocated closer liaison between critic and composer, and urged critics towards a feeling of responsibility towards their local composers.

Schuman Deplores "Foreign" Emphasis

The symposium's trend was continued by William Schuman, who deplored the emphasis on foreign compositions. He called for more vigorous action on the part of critics for American music and American composers. Novel ideas on music criticism were advanced by Dwight Martin, editor of the Record Newspapers in Troy, N. Y.: "All musical programs in a small town are either under the auspices of a local organization or made up of local artists. In either case, needling them does no good. It merely hurts somebody . . . our musical criticism [should] hurt no feelings. . . ."

Otto Luening spoke of the composer in relationship to his community. A picture of musical criticism in the larger provincial centers was presented by Cyrus Durgin of the Boston Globe.

The result of all this discussion was stimulating, even if one could not agree with many of the theses advanced. Some questions remain to be answered. Why do local concert managements depend on New York criticisms? In what way did the prevailing attitude of the symposium differ from the economic precepts of "Protection of Infant Industry?" Were the views expressed on "foreign" versus "American" music merely another manifestation of extreme chauvinism? *Why* does the general public ignore its own local composers and performers? Are critics really important in establishing tastes in the general public? Should small-town critics not criticize seriously? And there are many more.

Freed Opera Among Music Events

At least the sponsors of the symposium saw to it that there was no lack of native music. All the works in the three musical events scheduled were by American composers. Heading the list was a special performance of The Princess and the Vagabond, folk opera by Isadore Freed, which had been given its premiere a few days previously. Based on an Irish legend, the story is essentially the one Shakespeare used in Taming of the Shrew. The book is by Ruth Sawyer and it affords an excellent base for the charming and pleasurable music. The opera can be heartily recommended as an ideal work for opera groups without large resources. It is witty, gay, clever with a genuine folksy flavor. Some of the melodies are haunting.

The forces were drawn from the opera department of the Hartt School of Music, with Moshe Paranov as musical director. The singing was of good quality and the staging was really first-class. With the small but responsive orchestra affording sympathetic accompaniment, Mr. Paranov succeeded in imparting a professional style and finish to the entire presentation. Principals were Philip Treggor, Margaret Burtainee, Walter Born, Jack Chazan, Helen Hubbard, Avis Strauss, Marilyn Peck, Spelios Constantine, Peggy Fairhurst and Sylka Steinberg. Staging and Scenery were by Elemer Nagy, Choreography by Alwin Nikolais. Irene Kahn was production manager.

Preceding the opera, Theodora Levin and Frederick Collins showed to fine advantage in that useful curtain raiser, The Telephone, by Menotti.

A chamber concert presented works by John Verrall, Aaron Copland, Norman dello Joio, Lukas Foss and Robert Doellner. The Connecticut Chorale, Herbert France, conductor, presented a varied list in the Bushnell Memorial Hall.

A final word of thanks to the sponsors for the warm and friendly atmosphere. Nothing was left undone to make the entire visit as pleasant and comfortable as possible. One hopes the report that another such symposium is to be presented next year is true.

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AT THE BOSTON "POPS."

Conductor Arthur Fiedler congratulates Mary MacNaught, composer, after performance of her Village Tales. (Photo by Ralph Norman.)

By JULES WOLFFERS

BOSTON.—As has been the custom for 63 years in the Hub, now is the time when devotees of informal music have their innings at Symphony Hall. Whatever the delightfully vague New England weather tosses at the resigned habitants, it's always spring inside when Pops holds forth, when drinking, munching, smoking patrons crowd around the tables, when the explosive pops of bottles being opened punctuate the general pauses, when spring flowers (from hothouses) embank Arthur Fiedler as he bears down on his sometimes prankish Boston Symphony players.

Not that Fiedler himself is without his waggish moments. He has been seen to don a jockey cap before conducting a galop and the combination of racing silks over faultless white tie is, putting it conservatively, somewhat remarkable. But it would be a mistake to assume that all is complete jollity and Johann Strauss. There is always some serious music on the program to which the audiences listen quietly and attentively.

Opening night introduced a novelty—Rumbalero by Camarata. Well received and consequently put on the list. Soloists have included the fine young pianist, Luise Vosgerchian, in the Liszt E flat, Patricia Rapp, in the Weber Concertstuck, Allen Barker in the Liszt Hungarian Fantasy, B. Jade Kwok, young Chinese pianist, in Addinsell's Warsaw Blood and Thunder, and Elizabeth Wester in the Mendelssohn Violin Concerto.

There have been many schools and colleges represented. For Harvard Night the Harvard Glee Club assisted, with Fiedler taking a well-earned rest as G. Wallace Woodworth and Malcolm Holmes took over. For Bowdoin Night, Frederick Tillotson conducted the Bowdoin Glee Club and was piano soloist in the Liszt "Wanderer" Fantasy.

The New England composer, Mary MacNaught, was given a cordial reception when her "Village Tales," a set of miniature descriptive tone-poems, received its first Boston hearing. These interesting impressions seem due for other performances. The piece is marked by simplicity and restraint as befits its title.

Cambridge Rarities and Modern Works

While the Pops definitely hold the center of the stage, other music is not wanting. Some excellent programs have been presented by schools and colleges, notably the New England Conservatory, Boston University College of Music, the Boston Conservatory and the Longy School.

In chamber music, the third and final concert of the season by the Cambridge Collegium Musicum (Erwin Bodky, harpsichord, Wolfe Wolfinsohn, violinist, Iwan d'Archambeau, cello) presented Helen Boatwright, soprano, and Paul Matthen, bass, in the Peasant Cantata of Bach and in solo works by Handel and Schutz respectively. Assisting instrumentalists were Frances Snow Drinker, flute, Henry Gregorian, violin, Sarah Caldwell, viola.

To come from the past to the present, three young composers gave samplings of their chamber music for a select audience at the Women's City Club. The interesting program listed works by Mildred Goldstein, Roslyn Brogue and Ervin Henning. The last-named provided the stunning surprise of the evening—a remarkably fine and cogent Partita for string quartet, written in a modified twelve-tone technique. This Ervin Henning will bear close watching. Executions by a devoted group of young players were faithful and responsive. Some excellent violinism from Robert Brink featured the performances.

In Cambridge, the New England Opera Theatre, Boris Goldovsky, director, presented Mozart's The Impresario, and Menotti's Old Maid and the Thief, with first class casts including Margaret Brink, Margaret Codd Goldovsky, Luigi Vellucci, Mildred Mueller, Evelyn Mekelatos and Robert Gay.

At Marion, Mass., Margaret Brink, soprano, gave evidence of recital artistry.

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New England in general, and Boston in particular owes much to the enterprise and musical enthusiasm of Aaron Richmond. Originally trained for the concert stage, Mr. Richmond entered music management by way of the Chautauqua circuit, first as performer, later as manager. Since 1920 he has influenced musical destinies here—there is hardly a corner of New England that has not been affected, directly or indirectly, by Mr. Richmond as sponsor of musical events or guide to committees arranging such events.

Toscanini, Pons, Schumann-Heink, Ravel, Bartok, Stokowski are a few of the illustrious ones whose New England activities are linked with Mr. Richmond. His list for the coming fall and winter includes the New York Philharmonic-Symphony; Orchestra National under Charles Muench; Heifetz, Rubinstein, Arrau, Sanroma, Malcuzynski, Templeton, Serkin, Poulenc; Marian Anderson, Lehmann, Ellabelle Davis, Steber, Pinza, Tagliavini, Vienna Choir Boys, Don Cossacks, Trapp Family Singers, Busch and Griller quartets, Trieste Trio. Mr. Richmond sponsors at least 50 Boston events a season. Springfield will have an Aaron Richmond Celebrity Series this year, with a list including Rubinstein, Pinza, Vienna Choir Boys, Luboshutz and Nemenoff.

Mr. Richmond still plays the piano in his spare time, in addition to painting. His greatest satisfaction, he says, is unearthing outstanding talent. In this category he places Adele Addison, young Negro soprano, whose career he is advancing. Mr. Richmond declares, "Music to me is not just a business and occupation, but a passion. We all have a mission in life; mine is to present great artists to the public and to expand that public."

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NEW PUBLICATIONS

Books

PAUL ROSENFELD: VOYAGER IN THE ARTS; edited by Jerome Mellquist and Lucie Wiese. Creative Age Press, Inc., New York. $3.50.

A moving and affectionate group tribute to the late critic, Paul Rosenfeld, who broke a path for so many then new musical and other creators by his writings, is this memorial volume. It was shaped as a labor of love and erudition by Jerome Mellquist, art critic, who took more than a year in the editing of papers submitted by many notables who had come under Rosenfeld's benign influence. After a general introduction on his early life by the editor, the critic's work is assayed. Among the musical folk—there are a large number of artists, literary folk and others as well—who pay tribute to Rosenfeld's discernment and important influence in freeing a generation or two of U. S. creators from their inferiority complex, combatting their lack of recognition and other adverse circumstances, are: Ernest Bloch, Charles E. Ives, Aaron Copland, William Schuman, Max Graf, Alfred Frankenstein, Carlos Chavez, Elliott Carter, Charles Mills, Edgar Varèse, Roy Harris, David Diamond, Lehman Engel, and among dancers, Angna Enters. Part IV, containing letters from Sherwood Anderson, is one of the most charming and intimate sections of the work, telling us much about that writer and the period.

It is indeed something of an achievement to have touched and inspired so many creative figures of greater or lesser stature, and for this—if some of his enthusiasms were excessive, by the easy way of hindsight—Paul Rosenfeld's influence bulks large in this country. There is a bibliography of his publications and articles about him.

ROMAIN ROLLAND'S ESSAYS ON MUSIC. Allen, Towne and Heath, N. Y. $5.

Many of the better-known Rolland pieces about music are included in this volume—his essay on Lully, his "musical tours" through eighteenth-century Italy and Germany, his remarks about Gluck, Telemann, Handel, Mozart, Beethoven, Berlioz, Wagner and Saint-Säens. Rolland remains one of the most perspicacious of all writers on music. His approach toward the art was humble and sincere, his observations generally were illuminating, and his whole procedure reflected an elegant, fastidious mind. The eighteenth century was his most beloved province, and he was one of the first to draw attention to forgotten masters like Telemann and Grétry. It is therefore good to have these essays in general circulation again—essays which are not only studies in music but which have a literary charm of their own.

A DICTIONARY OF MUSICAL THEMES, compiled by Harold Barlow and Sam Morganstern. Crown Publishers, N. Y. $5.

The best way to review this book is to describe it. It contains more than 10,000 instrumental themes, arranged alphabetically by composer. No vocal music is present (the editors are compiling a companion volume which will deal with vocal music). Naturally the scope is not all-inclusive, but virtually everything that ever has been recorded is included. It might be added that not only first themes of any given work are present, but also second themes, occasionally parts of development sections—any salient theme of a given work.

As the preface states, "the book should prove useful not only to those who are bothered by a theme and can't remember its source, but also to those who know the source but can't remember the theme." The latter contingency is easy to handle—just look up the dictionary under the composer and specified work. For those who know just the theme, however, there is a notation index in the back of the book. To identify any given theme, play it in the key of C (major or minor, as the case may be) and follow through with its note sequence. Thus the familiar theme of a certain work can be whistled as CGCBCDCB. In the index this is listed as S535. Look up S535 in the dictionary proper and it turns out to be a theme from the first movement of Schubert's Unfinished. A little experimentation with this Dictionary of Musical Themes would prove its value, and it will be a valuable adjunct to any music library.

Piano Concerto

CONCERTO, No 1, by Prokofieff. Leeds Music Corp., N. Y. $2.

In one movement, this concerto, which lasts a little over fifteen minutes, is an impetuous, difficult work which has to be played with bravura and strength. This is the piece that Prokofieff himself played at his graduation exercises, and the bold opening octaves served to announce that a new and ferocious talent was on the loose. The work is worth a few revivals. It is not mature, nor is the musical content of great absorption, but the music has a dynamic flow and the piano part can be electrifying.

Cello Concerto

CONCERTO (for cello and orchestra), by E. J. Moeran. Novello and Co., Ltd., H. W. Gray Co., Inc., N. Y. $5.25.

Here is a big, three-movement post-romantic cello concerto in the recognizable key of B minor. The melodies are broad and sweeping, the harmonies clear, the structure orthodox. Immediately apparent as a work of the modern British school, this concerto falls into a category in its field that the Bliss concerto holds among contemporary piano concertos. Moeran has scored the work which lasts about 30 minutes, for standard full orchestra. The writing for the solo instrument is, of course, difficult, especially the cadenza that bridges the second and third movements. Cellists would do well to look into this sturdy work.

For Two Pianos

SEVEN VARIATIONS BY BEETHOVEN ON A THEME FROM MOZART'S MAGIC FLUTE, arranged by Pierre Luboshutz. J. Fischer & Bro., N. Y. $2.25.

Like most Luboshutz transcriptions, this adheres faithfully to the spirit of the original. Beethoven composed the work for piano and cello, and in transposing the cello part to the piano, Luboschutz has mostly doubled it in the octave—one line for each hand. Of course there is more variety than that in other sections, and the work is distributed between the two instruments.

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FIRST SINFONIA FROM CANTATA, by Bach; arr. by Walter Emery. Novello & Co., Ltd. H. W Gray, N Y

According to the notes, this Sinfonia is supposed to have originally been part of a clavier concerto. It lends itself very well to two-piano transcriptions, since there is continual movement and the opportunity for one play of voices against another. The Bach style is maintained: this is not a transcription in the sense of Busoni or Stokowski, where extra parts are added. The result is an accurate piece of work that is grateful to play.

WHO CARES ALONE FOR THIS BLIND WORLD, by J. S. Bach. ORGAN TOCCATA IN F, by J. S. Bach. ELIZABETHAN SUITE, arr. by Ethel Bartlett. Oxford University Press. Carl Fischer, Inc., N. Y. $1.60, $2.40 and $2.60, respectively.

All of these are from the Oxford University Press Two-Piano Series, the general editors of which are Bartlett and Robertson. Who Cares Alone For This Blind World is one of those intense, slow-winding melodies of Bach. The key is F sharp minor, and it comes from one of the cantatas. Hubert Somervell's arrangement stresses the melodic importance, though he has incorporated the polyphonic line into the texture. The Organ Toccata in F is one of Bach's mightiest conceptions, and the Vivian Langrish arrangement tries to simulate organ sonorities, often by means of a tremolo pedal note. This transcription is not too difficult and should be enjoyed by amateurs. Concert-goers are familiar with the agreeable Elizabethan Suite arranged by Ethel Bartlett, which Bartlett and Robertson feature in concert and have recorded. Short pieces by William Byrd, Giles Farnaby, Martin Peerson, John Bull and an anonymous melody make up the collection.

For Piano Solo

ARRULO Y TONDERO, by Andrés Sás. Elkan-Vogel Co., Inc. Philadelphia. $1.50.

The title is translated as Lullaby and Creolian Dance. In the lullaby is encountered a charming melody wavering between A flat and F minor. The meter is five-four, which imparts a rocking quality. This proceeds directly into the Tondero, a skillfully written dance with a characteristic Latin-American swing. Perhaps a little too long for its material, there is enough melodic interest to attract most pianists who like music of this kind.

For Violin, Cello and Piano

SECOND PRELUDE, by George Gershwin; arr. by Gregory Stone. New World Music Corp., Harms, Inc., N. Y. 75c.

By the time he is through, Gregory Stone will have arranged this popular prelude for every combination but tuba and steam calliope. His present version for cello, violin and piano is a tasteful piece of work that distributes the melodic interest about equally between the stringed instruments.

For Two Violins

SIX SONATAS, by Jean Marie Leclair, edited by Sydney Beck. Music Press, Inc., N. Y. $2.50.

Leclair (1697-1764) was a contemporary of Bach. These six violin duet sonatas, Nos. 4-6 of which are contained in the present volume, were first published in 1730. Sonata No. 4, in F, has three movements (allegro assai, aria, and gigua); No. 5, in E minor, also has three movements (allegro ma poco, gavotta, and presto); No. 6, in D, has four movements (andante, allegro, largo, and allegro ma non troppo). The writing is elegant and melodic. There are some difficult sections in double stops, fast scale passages and staccato sections, but these should be a challenge, not a determent. The music is worth investigation by all violinists and violin students.

For Voice and Piano

THREE, by Paul Bowles. Hargail Music Press, N. Y. 60c.

Set to a lyric by Tennessee Williams, this short, slow song has a mood of desolation and poignancy. The melodic line is purposely simple almost to the point of naivete, and the piano accompaniment almost equally so, though the chordal structure is, grammatically, anything but simple. The vocal range is quite narrow—from low E in the treble clef to the D less than an octave above.

CHORAL MUSIC RECEIVED

SATB

FARMER'S WIFE LOST HER CAT, by Mozart (30c). RATTLIN', ROARIN' WILLIE and THE DREAM, by R. Schumann (30c). FAIR MAID, THY LOVELINESS, by Hassler (20c). These choral works have been issued under the Arthur Jordan Conservatory of Music Choral Series of which Lloyd F. Sunderman is the general editor. All three, with English translations, are as originally conceived by the composers although a slight doubt as to the complete authenticity of the Mozart piece has been expressed. To be sung a cappella, there are piano arrangements by Herzert Zipper for rehearsal use. Edward B. Marks Music Corp., N. Y.

A TOAST TO AMERICA, by Peter De Rose (20c). In the popular vein, this piece has lyrics by Bennee Russell and an arrangement by Hugo Frey. It is also available in TTBB. Robbins Music Corp., N. Y.

HUNTING SONG and HEAR THE BELLS, arr. by Frances Harley in collaboration with Walter Aschenbrenner (16c each). Here are two rounds for mixed voices sung a cappella although a piano accompaniment is furnished for rehearsal. Carl Fischer, Inc., N. Y.

SSA

THREE LULLABIES, by George Frederick McKay (20c). This choral suite consists of three lullabies—Heigho, My Dearie (Orkney); The Storm King (Norse); Hush, Little One (Sicilian). The poems are all by Eugene Field, and the musical settings have a delicate charm in a rather harmonically conservative dressing. J. Fischer & Bro., N. Y.

TO MUSIC, by William M. Felton (15c). Published also for mixed voices, this three-part song has an arrangement by Susie R. Mathes. Theodore Presser Co., Philadelphia.

THE LILY'S LAMENT, by Cowell (30c). This is another in the Arthur Jordan Series. The contemporary American composer, Henry Cowell, here furnishes a skillful choral setting in the modern harmonic idiom to words by Elizabeth Alan Lomax. Edward B. Marks, Inc., N. Y.

THE WINDOW and THE HORN, by Kathleen Richards. With words by Walter De La Mare these two pieces are sung with a piano accompaniment. The Window is in the key of G and does not go further than an E while The Horn is in D minor with the top note reaching F. Oxford University Press. Carl Fischer, Inc., N. Y.

SSAA

SHALL I COMPARE THEE TO A SUMMER'S DAY, by Walter Helfer (16c). Set to a sonnet by Shakespeare, this is sung a cappella although a piano part is written in for rehearsal. Carl Fischer, Inc., N. Y.

SSATB

I THOUGHT THAT LOVE HAD BEEN A BOY, by Byrd (20c). This is No. 4 in the Arthur Jordan Choral Series. William Byrd (1542-1623) was one of the most popular figures of the Elizabethan age and this piece is typical of the grace and freshness of that period. Edward B. Marks Music Corp., N. Y.

TTBB

TIME TO HARMONIZE, Two Albums of Barbershop Quartette Favorites ($1 each). With a foreword by Sigmund Spaeth, these popular tunes (In the Good Old Summer Time, Lazy Moon, Lily of the Valley, etc.) are here arranged by Claude Garreau in a free improvisational style. Edward B. Marks Music Corp., N. Y.

FIFTY CENTS, by George F. McKay (15c). TUTU MARAMBA, by Howard D. McKinney (16c). Fifty Cents is a comic song to an anonymous poem. It is arranged for either changed or unchanged voices. Tutu Maramba, a Brazilian folk song lullaby, is also available for two or three women's voices. It has been published with the co-operation of the Music Division of the Pan-American Union. J. Fischer & Bro., N. Y.

UNISON

A SONG OF ENDURANCE, by Dom Thomas Symons. In the key of G minor, this unison song is for treble voices. Oxford University Press. Carl Fischer, Inc., N. Y.

WELSH CRADLE SONG, words and arrangement by Hugh S. Roberton. A fitting arrangement to the traditional air in the key of E flat. Paterson's Publications Ltd. Carl Fischer, Inc., N. Y.

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New Books and Music for the Teacher

Reviewed by T. ROBIN MACLACHLAN

Books

BLUE SPRING FARM, by Claire Huchet Bishop, $2. This is the story of a memorable vacation at a music camp for children and grown-ups. Mr. T. and his wife used their farm in the hill country of Pennsylvania as a music school in the summer months. Mrs. T., the author of the book, has had every opportunity to observe children and their ways of adapting themselves to new situations and environments. Their pride in the accomplishments of the exceptional pupil is one of the many authentic touches. The pianist and teacher, Frank Bishop, is the central character of the book. In his enlightening remarks on music and piano study, his firm but kindly manner, we see the artist and the teacher. Teen-age children will like the true story quality and the presentation from the child's viewpoint. The Viking Press.

Piano Books

PREPARATORY RHYTHMIC EXERCISES, by Bernard Whitefield, 60c. Nine pages of exercises in rhythm for modern piano music. These are real exercises, their simplicity allowing for concentration on the rhythm problems. After a thorough grounding in the sound and feeling of the natural accents, the exercises, which include types of syncopated rhythms, will follow naturally. Mercury Music Corporation.

YOU CAN PLAY THE PIANO, by Ada Richter, 75c. This is a 46-page book, the second part of a piano course for the adult beginner. Along with some studies by Bertini, Kohler and Biehl, the author has placed many original studies to cover scales, chords, repeated notes, arpeggios and other technic for the piano. The results of a wide experience in writing and teaching are to be seen in the selection of folk tunes and piano compositions, simplified for this stage of piano study. Theodore Presser Co.

YOUR ACCOMPANIMENT TO MELODIES OF THE MASTERS, by Eric Steiner, 85c. Many of the fifteen melodious selections in this compilation are chosen from the song literature. Each, one page in length, has an opposite page on which the required chords are written out. The pupil selects inversions of these chords to fit the melody and writes them in, aided by numerals similar to figured bass. The book may be regarded as a co-ordination of written and keyboard harmony and it should encourage the habit of harmonic analysis in piano study. Schroeder and Gunther, Inc.

TEACH YOURSELF TO PLAY THE PIANO, by Lorene McClintock. A piano method which proceeds from the study of intervals, with card-board key blocks for measuring intervals by touch. This is not a quick or very easy method, but it has much to offer the studious person who has acquired good study habits in other lines and finds it difficult to get other instruction. Many teachers will not agree with the teaching of reading from single staves in the beginning. The book, however, is mainly based on sound pedagogical principles, and the knowledge acquired will easily be correlated by a piano teacher for more advanced study. Thomas Y. Crowell Company.

For Piano Solo

BLUE BUTTERFLIES, by Henry Hadley, 60c. A waltz in A and E major, this piece is an excellent recital number for the intermediate grades. Its idiom, nearer the romantic than the modern, is generally most rewarding to young artists and most pleasing to their audiences. THE DEVIL'S NIGHT OUT and THE GIRL IN THE PICTURE HAT, by Ralph Federer, each, 50. Two modern popular piano pieces. In the first an intentionally amusing effect in syncopation is accomplished by placing accompanimental chords in the second and fourth beats against an irregular, syncopated melody pattern. The second piece is more song-like in character, but it lacks the fresh and original pianistic quality of the first. Mills Music, Inc.

THE HARMONICA PLAYER OF NEW ORLEANS, by Charles Miller, 50c. An encore number of medium difficulty. The syncopated first theme, introduced by a series of triads in C major, suggests harmonica music. A slower middle section, *like a spiritual*, in C minor, emphasizes the lively character of the returning first theme. Elkan-Vogel Co., Inc.

CHANGO, by Jack Fina and Pepe Landeros, 50c. The first theme, in A minor, is boldly stated in octaves. A chordal accompaniment establishes at once the rhythm of a Spanish dance. There are many attractive concert pieces of this type, but few in this grade of medium difficulty. Concerto Music Corporation.

MY BONNIE LASS, by Harriet Eddings Buckner, 30c. A second-year piece of two pages, in 6-8 rhythm. Skips in both treble and bass make possible a pleasant variation in the bagpipe drone imitation. The piece is uniformly melodious and attractive. Carl Fischer, Inc.

Instrumental Ensembles and Solos

Reviewed by HENRY HARRIS

ARABIAN LOVE SONG, by Max Steiner, 60 cents. Flute or oboe solo, with piano or harp accompaniment. A descriptive piece which does not demand technical skill for either instrument suggested for the solo part. An oriental effect is achieved in A minor by the accompanying figure which consists of an arpeggio'd chord and a single repeated note. I SURRENDER, DEAR and AIN'T MISBEHAVIN', transcribed by Eddy Rogers, for violin solo with piano accompaniment, 60 cents each. Popular tunes of the day, nicely prepared for any music lover who chooses to play such popular tunes on his fiddle. Neither is difficult to play. CANZONE DELLA SERA (An Italian Serenade), by Victor Kolar, for B flat trumpet or cornet solo, 60 cents. A descriptive piece written in good taste and nice style. The piano accompaniment is a rhythmic figure repeated quite consistently throughout and is not difficult. For moderately advanced student or performer. SONGS MY MOTHER TAUGHT ME, by Dvorak, transcribed for marimba or xylophone by Howard M. Peterson, 50 cents. The famous song transcribed without attempt to change or distort with misfitting variations or frills. Piano accompaniment. SOLITUDE, arranged for violin, cello and piano by Henry Sopkin, 75 cents Original song was created by Eddie de Lange, Irving Mills and Duke Ellington, and Mr. Sopkin in his arrangement lets the violin and cello share in carrying the melody while the piano remains in the background with chords. LITTLE SU and NANCY, by H. M. Shlimovitz, for snare drum solo, 40 cents each. Rhythmic diversions for an instrument which suffers from inherent melodic adversity. They are colorful and easy, and clearly marked with frequent dynamic shadings. Mills Music, Inc., New York, N. Y.

THREE EQUALI for four trombones, by Beethoven, adapted for trumpet and three trombones by Emil Kahn, 75 cents. The title includes an unusual word, and a note on the title page explains that Beethoven used "equali" to indicate the use of four instruments of the same family. Written to be played from church towers, the three pieces are chorale-like and solemn. The editor has respected the text as it originally appeared in 1812. Edward B. Marks Music Corp., N. Y.

(*Continued on page* 47)

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ENSEMBLE PLAYING

Listening to fine ensemble playing can be as satisfying as the participation in ensemble work, but the writer is sure that no listener could have enjoyed it as much as did the performers in the recent Piano Festival in Syracuse, N. Y. Thirty-four pianos were placed on a large stage, with some 700 piano pupils sitting at the back of the stage, giving the effect that everyone living in this lovely, large city must be on the stage! This could not be so, as the huge auditorium was over-filled not only for this performance but for one on the previous evening. Many were turned away on both occasions.

As the writer left the hotel, the bright sunshine of the early afternoon seemed to be joining forces with the Muses of Piano Music—if there are such guiding spirits. An inquiry directed to a good-looking policeman about the shortest way to the auditorium brought the reply, "Oh, you're going to the Piano Festival? So am I. May I walk with you?"

Thus I went with police escort. I was told: "Yes, my six-year-old daughter is playing in a number called Sunbeams." My modesty left me and I had to tell him I had composed it, so we parted, with each feeling a sense of musical importance. (Needless to say, the performance of Sunbeams later in the afternoon provided a truly thrilling experience for the composer!)

•

Standing for a moment to take in the full picture of the scene was exhilarating. There was no available parking space; traffic was tied up, with streets later roped off in squares. People in long lines at several entrances were slowly moving inside, and a well-mannered excitement was evidenced everywhere. We are living in the day of mass production in everything, so why not in piano playing?

The program was well balanced, representing all stages from very early grades to advanced playing. For the most part, the selections were well chosen. The musical results were good; the financial result better than was hoped for.

The co-operation of the parents had been excellent. Though the months of rehearsing were exhausting, they produced results. The music stores gave generously of their time, effort and pianos.

The Central New York Association of Piano Teachers is to be congratulated for all the effort and time spent in preparing this program. The interest created in the piano performance of some 700 pupils must be more than adequate recompense. May other Piano Teachers Associations all over the country be encouraged to promote other Piano Festivals!

•

Chopin's Manuscripts

I am an advanced pupil studying at present several of Chopin's Etudes, Nocturnes and a Ballade. My teacher tells me that some of the Chopin editions have different notations in a few places, and that this is not due to careless editing but to the fact that Chopin did not always write his manuscript copies the same. Was this intentional or due to carelessness?

R. W. O., Calif.

It would have been better if you could have stated the exact numbers to which your teacher referred. But it is true that Chopin made manuscript copies of the same compositions which were slightly different. Whether this was due to carelessness or was intentional, we do not know.

Some differences that were noticeably wrong were no doubt due to carelessness. I suggest that you get good editions for your Chopin study and follow them closely.

The Best Teacher—When?

My eleven-year-old boy shows an unusual interest in music and has asked to have piano lessons. We have near us three piano teachers. The best one is rather expensive and, since our funds are limited, would it be wise to have my son study a year or two with one of the other teachers and then change to this one, who is considered the best?

J. B., Penna.

Beginning pupils need the very best teachers. If you are sure the other teachers are not good ones, they will not teach your son—even though a beginner—properly and the work will have to be undone later. This is a waste of time, money and effort, to say nothing of what it may do to your son by discouraging him. By all means place your son with the best teacher. If you cannot afford this now, wait until you can; better still, I suggest that you let him begin and have one year of good instruction rather than two years of inferior work.

Absolute Pitch

Is absolute pitch [writes another mother] an indication of unusual musical talent? According to the Music Supervisor in my son's school, he has absolute pitch and we have been advised to give him piano and violin lessons immediately. What is your advice??

K. D., Maryland.

Your son no doubt has absolute pitch, which in itself is not an indication of unusual musical ability. It is not essential in music study but is very much an asset. Relative pitch is most necessary.

Let your son study piano first; after a couple of years he may then begin violin lessons, and will progress more rapidly for having had the piano work.

There is no serious reason for not starting both, if he has the time to practice each instrument, and you want him to have these lessons.

PUBLICATIONS for TEACHERS

(Continued from page 46)

Song Collection

The People's Song Book, edited by Waldemar Hille, $2.50 (paper, $1). Foreword by Alan Lomax, preface by B. A. Botkin. This is a collection of exactly 100 songs that owe their inspiration to the solace and hope which oppressed peoples the world over find in raising their voices in song. Stemming from the hearts of men in the chain gangs, railroad and other workers, and fighters for liberty in all parts of the world, these songs are by simple men rather than famous composers. They spontaneously give expression to the singers' feelings in their need for freedom and security. Some of the songs are rounds. Chord symbols for guitar are supplied in addition to the piano accompaniment. Boni and Gaer, Inc., N. Y.

For Violin

How to Play the Violin, by Carl Gordon, Books I and II, each $1.50. N. Stalker. A visual approach to violin study. Both volumes are profusely illustrated. Photographs show how to hold the bow, the violin, and positions of the fingers in playing. The books are 63 and 88 pages in length, allowing space for a gradual approach to the problems of the beginner. The illustrations will be very helpful in class teaching.

For Voice and Piano

The Good Lord's Satisfied, lyric and music by Leslie Elliott. Unaffected and rather simple music, requiring a free and easy manner of delivery, with the moral "all's right with the world." Either C Major or D, neither key going beyond medium range. Mills Music, Inc., N. Y.

Bonnie Lassie, by Cecil Cowles, 50 cents. A very successful setting of a lovely little poem by Robert Burns. Singers can make good use of this example of simple lyricism. Medium voice. My Dream of Vienna, by Gustav Klemm, words by Hugh Kenyon, 50 cents. In waltz style with rich harmonies and a melody which one likes to hum or sing with the soloist. Medium voice. Spring In Donegal, by Francesco de Leone, words by James Francis Cooke, 50 cents. An Irish love song, achieving a characteristic effect by its melodic rise to a high note and immediate descent to a note an octave lower. Words and tune are appealing. Medium range. Why Did I Leave My Home?, by Victor Young, 50 cents. Old Irish song Medium range. Theodore Presser Co., Philadelphia, Pa.

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MARISA REGULES with Pedro Lopez Logar, who played the role of Albeniz opposite Miss Regules in the Argentine movie The Life of Albeniz. The picture was released in South America and will be shown in New York in October. Miss Regules recorded the musical score and appears in the role of Blanche Selva. The pianist, besides playing her usual season in the United States, gave concerts in Venezuela and Guatemala this spring.

Charleston, W. Va., Symphony Plays for State Federation

The Charleston (W. Va.) Symphony, under Antonio Modarelli, conductor, presented Joan Brainerd, soprano, 1947 Young Artist Winner of the National Federation of Music Clubs award, as soloist in a recent pair of concerts. The Sunday concert was also the final session of the state convention of the West Virginia Federation of Music Clubs under whose sponsorship Miss Brainerd appeared. Mrs. Royden J. Keith, National President of the Federation, attended the concert and several other sessions of the convention, and appeared on the broadcast portion of the concert. The orchestra also included an original composition, Poeme for Orchestra, written by George Crumb, Jr., 19, whose parents play in the symphony.

PASSED AWAY

OLGA SAMAROFF STOKOWSKI, 65, noted pianist, lecturer and writer on music, died of a heart ailment at her home in New York on May 17. She had been under medical care for some time, and a nurse found her dead in her apartment. Her career touched many phases of music, in which she was one of the most active and influential figures in this country.

Born in San Antonio, Tex., she was the daughter of Carlos and Jane Loening Hickenlooper. She studied at the Ursuline Convent in Galveston, beginning piano study with her grandmother, Mrs. Lucie Grunewald. She studied for a year privately in Paris, and then won a scholarship at the Conservatoire there. She continued her studies in Berlin, among her teachers being Ernst Jedliczka, who was a pupil of Nicholas Rubinstein. She made her American debut as soloist with the New York Symphony under Walter Damrosch in 1905. She toured in this country and Europe. An early marriage to Boris Loutsky, Russian civil engineer, was annulled by the Pope. In 1911 she was married to Leopold Stokowski, and they had one daughter, Sonya. The marriage terminated with a divorce in 1923.

Mme. Samaroff continued her concert career until 1926, when she retired from active appearances because of an injury to an arm. She became music critic for the New York Evening Post in 1926 and 1927. In 1925 she joined the Graduate School faculty of the Juilliard School of Music, and headed the piano department of the Philadelphia Conservatory after 1927 for some years. Among her pupils who attained prominence were William Kapell, Eugene List, Rosalyn Tureck, Solveig Lunde and Joseph Battista. She founded the Layman's Music Course in New York and Philadelphia and in the former city presented it for the nine last seasons under the auspices of the Town Hall, its title being lately changed to Listener's Music Course. She founded the Schubert Memorial, Inc., in 1927 and she was one of the four founders of the Musicians Emergency Aid. Mme. Samaroff lectured at Yale, Harvard, Columbia, Washington University (St. Louis), the University of Minnesota and that of Kansas City, at the Curtis Institute of Music and elsewhere. She had given many radio talks on musical subjects in this country and in Europe, including a year's broadcasts over WQXR in 1944, and appeared on television. Her books included An American Musician's Story, the Layman's Music Book, The Magic World of Music, and A Musical Manual. The honorary degree of Mus. D. was conferred upon her by the University of Pennsylvania in 1931. Surviving, besides her daughter, Mrs. Willem Thorbecke of Cambridge, Mass., is a brother, George L. Hickenlooper. Funereal services were held at Juilliard School, John Erskine making an address.

ISIDOR ACHRON, 55, composer and pianist, passed away at his New York home of heart disease on May 12. A native of Warsaw, he was the son of Russian parents and was trained at the Petrograd Conservatory, studying with Liadoff, Steinberg, Essipoff and others. He was the brother of the late Joseph Achron, composer and violinist, who died in Hollywood five years ago. Isidor Achron first played for Jascha Heifetz when the latter was appearing as a boy prodigy in Russia in 1909. Both left that country after the 1917 Revolution and later appeared together for a number of years in concerts in the United States. Achron made his New York debut as a solo pianist in 1923, and resumed this career ten years later. In 1937 he appeared as soloist with the New York Philharmonic-Symphony as soloist in his own Piano Concerto in B flat minor, under Barbirolli. He also played the work in London, Paris and elsewhere. He gave his last Carnegie Hall recital in 1946 and last played in public in Chicago two months ago. In 1939 Mr. Achron conducted the Miami, Fla., Symphony Orchestra in his own works. He is survived by his widow, the former Lea Karina, mezzo-soprano, with whom he gave several joint recitals in New York.

WILLIAM HENRY BERWALD, 83, composer and teacher, a member of the faculty of Syracuse, N. Y., University for more than a half century, died in Loma Linda, Cal., on May 8. Dr. Berwald was born in Schwerin, Germany, and studied and taught in that country before coming to the United States. He was professor of composition at Syracuse. His works included cantatas and other church music, orchestral, chamber music, piano pieces, and songs. He had been awarded the Clemson Medal for an anthem.

MARIE TIFFANY, soprano, died at her home in New York on April 12. A native of Los Angeles, Miss Tiffany was a member of the Metropolitan Opera from 1917 to 1929.

Ann Arbor Concerts Announced

ANN ARBOR, MICH.—Charles A. Sink, president of the University Musical Society of the University of Michigan, has announced the list of artists and organizations to be heard in the 26 concerts of the several series for 1948-49:

Seventieth Annual Choral Union Series: Eileen Farrell, Oct. 6; French National Orchestra, Charles Munch conducting, Oct. 25; Cleveland Orchestra, George Szell conducting, Nov. 7; Ezio Pinza, Nov. 18; Clifford Curzon, Nov. 27; Boston Symphony, Koussevitzky conducting, Dec. 6; Ginette Neveu, Jan. 8; Vladimir Horowitz, Feb. 11; Nathan Milstein, March 4; Chicago Symphony, Fritz Busch conducting, March 27.

Third Annual Extra Concert Series: Marian Anderson, Oct. 14; Cincinnati Symphony Orchestra, Thor Johnson conducting, Nov. 15; Rudolf Serkin, Dec. 3; Jascha Heifetz, Feb. 19; Indianapolis Symphony, Fabien Sevitzky conducting, March 13.

Annual Messiah performances: Dec. 11 and 12, soloists, Doris Doree, Nan Merriman, Frederick Jagel, John Gurney; Frieda Vogan, organist; Lester McCoy, conductor of symphony orchestra and chorus.

Ninth Annual Chamber Music Festival: Jan. 14, 15 and 16; Paganini Quartet.

Fifty-sixth Annual May Festival: May 5, 6, 7, 8, Philadelphia Orchestra, Eugene Ormandy and Alexander Hilsberg, conductors; University Choral Union, Thor Johnson, conductor, Lester McCoy, associate conductor; Youth Chorus, Marguerite Hood, conductor. Soloists to be announced.

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Up and Down the Guild Keyboard

MME. MARIA JONES DE CASTRO, (extreme left), president of the Conservatorio Internacional de Musica, and Ernesto Berúmen, who conducted Guild Auditions, hearing each person in the picture, in Havana, Cuba.

A new Guild center is being started in Mexico City, getting ready for auditions next year.

North Dakota has had its first Guild Auditions at Grand Forks with Elaenor Johnson, chairman.

•

Each month members of the National Guild of Piano Teachers are asked for their views on some important issue in the teaching of music. This month they are asked: *"How do you define 'style' in playing the piano?"*

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Maria Jones de Castro, Havana, Cuba.—"A pianist's style is the characteristic manner of expression and may be colorless, diffident, erratic, hyperbolic, poetic, lyrical, punctilious, or impeccable and beyond all praise." G. W.

•

Chicago Musical College Winners Announced

Announcement has been made of the Chicago Musical College Student Contest Winners. In the Society of American Musicians Young Artists Series, they are, voice, Narcyz Pasterczyk, student of Mme. Gardini; piano, Jack Hansen, student of Miss Margolies and Mr. Ganz; violin, Sidney Weiss, student of Paul Stassevitch. Junior Division: cello, Larry Block, whose teacher is Hans Hess. Chicago Musical Woman's Club Division, cello, Liv Solvig, another student of Mr. Hess, Betty Lemler, a third student of Mr. Hess, won the South Bend Mishawaka Symphony Achievement Award. Musical Arts Piano Audition was won by Richard Faith, student of Miss Margolies and Mr. Ganz. The Artists Presentation Committee of St. Louis will give piano recitals in St. Louis to Harold Zabrack and Paul Kueter, students of Mr. Ganz. Robert McDowell, student of Mr. Ganz and Mollie Margolies, will appear with the Louisville Symphony Orchestra as winner of the Louisville Symphony Contest.

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